VOGUE

MADE-TO-ORDER FASHIONS
AMERICAN - FRENCH

READY-TO-WEAR FASHIONS
MANY UNDER $100

ADVANCE RETAIL TRADE EDITION

Incorporating Vanity Fair
October 1, 1948
Price 50 Cents in U. S. and Canada
1.00 ALL OTHER COUNTRIES

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NATCHEZ...overlooks
the restless Mississippi...beckons
the adventurer as it did
when crinolines danced the reel...
cotton fields swayed to
soft folk songs...and MELROSE
plantation was planned
with the Natchez spirit...built with
the Natchez grace.
Melrose stands today, a symbol of the
Golden Age of America...
inspiration for the new Gorham
pattern...THE NEW MELROSE.

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Its elegance, its simplicity...its warmth and rich weight recall the romance of Natchez...for America today. Melrose by Gorham is more than sterling...more than a pattern...it is a symbol of the American way of living.

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Gorham
STERLING
America's Leading Silversmiths since 1831

Write to The Gorham Company, VO-109, Providence, R. I., for free folder giving prices and details of Gorham MELROSE. *Or see it at your Gorham dealer's.*

October 1, 1948

VOGUE

HOW TO USE THIS ISSUE:

1. To sell tweeds, sell tweeds plus

   Pages 130 through 135

2. To sell coats, sell the coat in colour

   Pages 180 through 183

3. To sell furs, sell the "flick of fur"

   Pages 174 and 175

4. To sell dresses, stress the price tag

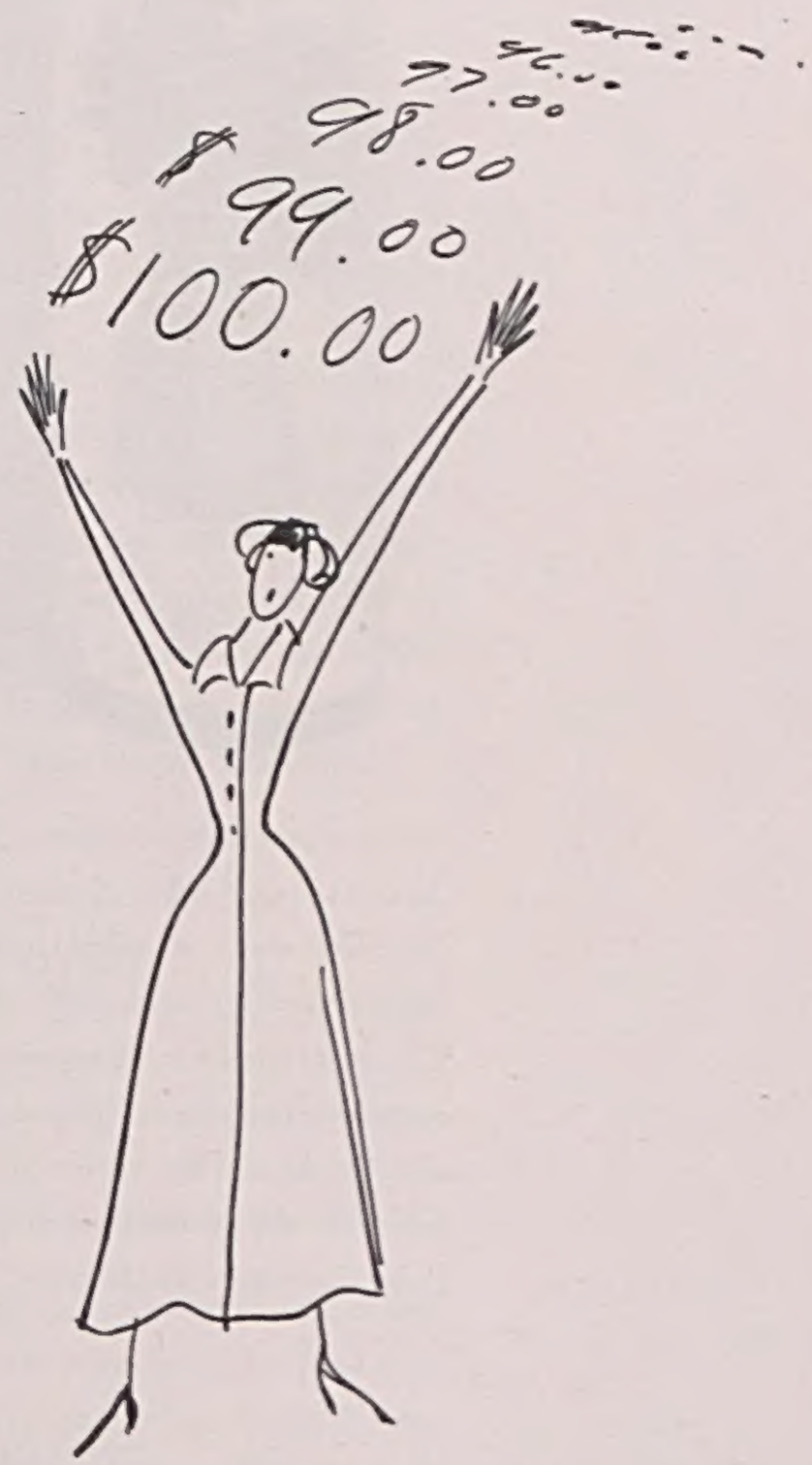
   Pages 178 and 179

5. To sell lingerie, sell fashion

   Pages 188 and 189

6. To sell young evening fashions

   Trade Edition—Pages 6 through 11



Trade Edition Subscription Rates:
$10.00 for 2 years, $6.00 for 1 year
to points outside Canada, U.S.A. and Possessions:
$15.00 per year
Address Trade Department, Greenwich, Connecticut, for quantity rates
Vogue, October 1, 1948. Vol. No. 111, No. 16

COPYRIGHT 1948, THE CONDÉ NAST PUBLICATIONS INC.

Vogue is published semi-monthly, except for the months of January, June, July and December, when it is published monthly, by the Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Editorial and Advertising Offices: 420 Lexington Avenue, New York 17, N.Y. Entered as second class matter at the Post Office at Greenwich, Connecticut, under the act of March 3, 1879. The Trade Edition of Vogue is available to retailers and manufacturers of women's ready to wear apparel and accessories by subscription placed direct with the publisher.

HOW TO SELL THIS ISSUE

TO SELL TWEEDS, SELL TWEEDS PLUS

Tweeds are new again and promotable. . . and this autumn, there is a "new look" to talk about. Vogue's story, pages 130 through 135, illustrates this new trend in tweeds that are back in town with new formality, new softness, new cut and adaptability. Promote tweeds enthusiastically in their new role: tweeds plus stoles, plus capes—such tweed-mates as jersey, leather, fur. Above all, tweeds with *softness*. Sell their city way, their good look in transit.

TO SELL COATS, SELL THE COAT IN COLOUR

October coat sales are traditionally important coat sales. And *this* year's good scope in cut and colour should help history surpass itself. On pages 180 through 183, Vogue reports some new coat colours—your buyers have probably stocked them. Here are the colours to introduce as alternatives to wear-with-all black. Some of the newest, the best of these muted, off-black shades: coal brown, deep mulberry, wine, green-toned grey. Shown in our pages, conspicuous in the market, these—and other good colours—in the season's incoming and staying coat shapes: the belted, the figure-hugging. The coat in colour is a here-to-stay fashion; display and promote it prominently for autumn and winter.

Department Display: In the niches of the coat department, mannequins wear off-black coats with little waistlines; wear shoes, gloves, bags, hats in colours that harmonize with the coat. On the background, paint one swath of black, another of the off-black shade of the coat. Letter a card for each colour (e.g., "Vogue Says: Coal brown: all-around-able as black").

TO SELL FURS, SELL THE "FLICK OF FUR"

Vogue, as you know, has been talking "little furs": as bright fashion notes, as good solutions for your purse-conscious customers. On pages 174 and 175: more and new little furs to be worn with many costumes. Vogue editors choose the silver fox choker, the zebra-stroked ascot, a twist of mink against "backlog clothes". Schedule the promotion of your own furs "of jewel-size" to add freshness to a wardrobe of costumes. Point them up with the other fashions you show in advertisements, displays—and of course, in fashion shows.

TO SELL LINGERIE AND CORSETS SELL FASHION

This year, lingerie and corsets have a sound promotional handle: *fashion*. September 15th Vogue reported handmade lingerie: "the fit is a point". In this issue, there are two more stories—for lingerie, for corset departments—each with points-in-favour of fashion.

FOR CORSETS . . .

"*Shaped in America*" (pages 190 through 192) tells another fashion story: the good over-all control of corsets that mould the diaphragm, the hips, the torso-whole to the demands of fitted costumes. Another light touch here: the *light-weight* touch of nylon foundations, even the stays no heavier than a feather's stem. Why not plan an advertisement for corsets: "Vogue says: lighter-than-air foundations"? Point up the good-fitting, related-to-the-costume story of corsets that are ounces light, flatteringly firm. (See suggested layout, right.)

FOR LINGERIE . . .

"*New blue: Divine*" (pages 174 and 175) takes this season's fashion for blues "under cover". Lingerie shown is light, aerial, fresh. Its cut: the Empire line, the shaped-and-fitted cut that belongs in this year of shaped-and-fitted clothes. Plan a window using our card, "Vogue says: this is a year of fresh blues".

TO SELL DRESSES, STRESS THE PRICE TAG

"*Price tag: important*" is a truism to everyone this year—to us interested in retailing, to women interested in buying. It is also the title of one of Vogue's dress-fashion stories in this issue. On pages 178 and 179 are "dresses for all-the-day, through all the year". They are in winter-to-spring fabrics, in simple (*ergo*, good) shapes that make their basic qualities obvious and not subject to quick obsolescence. Vogue says "everyone likes them at prices like these, important in their littleness, in their power-of-purchase". Customers can afford many such dresses. "Price tag: important" is a best-selling story to tell when you add the "Vogue says" authority.

Window display: Arrange a background of a photostatic blow-up of your store's featured price lines in price tags identified with your store. Mannequins wear clothes at these featured price lines. They carry accessories that augment the fashion rightness, the much-for-the-money quality of the clothes. Letter cards with "Vogue says" quotations—see page 4 of this Trade Edition.

DESIGNERS' DECORATING

Fashions in decorating—as fashions in clothes—begin with distinguished decorators and their distinguished patrons. It is *their* houses, *their* colour, *their* creative ideas that Vogue reports, issue after issue. In this October 1st Vogue, on pages 154 and 155, the apartment of Mrs. George Schlee (known professionally as Valentina) is photographed, showing how a great designer blends colours and eras as well as guests. . . . Recent issues have included reviews of important fabrics, furnishings new in the market—all incoming fashion notes that can be selling points for the customer who is interested in trend-setting decorating. Use the decorating pages in Vogue as you use the fashion pages—as a handle for "Vogue says" promotions.

To sell Fashion, quote

VOGUE

USE THESE QUOTATIONS in your advertising or on your own window or departmental cards.

YOUR RELEASE DATE: October 3 East, October 10 West of the Mississippi.

. . . to sell Colour

VOGUE SAYS: "Coal brown: to the point of black"
VOGUE SAYS: "Coal brown: all-around able"
VOGUE SAYS: "Cocoa brown: important autumn colour"
VOGUE SAYS: "Lemon yellow: new for evening"
VOGUE SAYS: "We're having a blue wave"
VOGUE SAYS: "High-sea shades: vigorous colours"

. . . to sell Tweeds and Tweeds Plus

VOGUE SAYS: "Tweed is fashion *plus*"
VOGUE SAYS: "Tweeds have new range of interests"
VOGUE SAYS: "Tweeds: smooth finish, city lines"
VOGUE SAYS: "Tweed plus jersey: parried colours"
VOGUE SAYS: "Wear tweed plus a cape"
VOGUE SAYS: "Tweed suit plus swinging cape"
VOGUE SAYS: "Tweed plus leather: texture with texture"
VOGUE SAYS: "Tweed plus fur: city-planned"
VOGUE SAYS: "Autumn combination: tweed plus velvet"
VOGUE SAYS: "Make your suit of the year a tweed one"
VOGUE SAYS: "Tweed: long-lived fashion"
VOGUE SAYS: "New cape: a fling of tweed"

. . . to sell Little Furs

VOGUE SAYS: "Small flick of fur: accessory in point"
VOGUE SAYS: "Small fur: stroke of softness"
VOGUE SAYS: "Fur detail: silver fox bag"
VOGUE SAYS: "Zebra-stroked bag: flick of fur"
VOGUE SAYS: "Good small furs: mink muffler, mink hat"

. . . to sell Hats

VOGUE SAYS: "New fashion: hats-by-night"
VOGUE SAYS: "After dark: big hat, bold hat"
VOGUE SAYS: "After dark: big hat, long dress"
VOGUE SAYS: "Small young hats: this year's look"
VOGUE SAYS: "Small young hats in gala fabrics"
VOGUE SAYS: "Wear a young beret with your fullish skirts"

. . . to sell Foundations

VOGUE SAYS: "Have a firm little girdle in control of your waist"
VOGUE SAYS: "Built-up girdle, soft, flexible"
VOGUE SAYS: "A wisp of elastic gives dual control"
VOGUE SAYS: "New way for a girdle: way over the waist"
VOGUE SAYS: "All-in-one: all-in-all"
VOGUE SAYS: "All-in-one: smooth flowing line"
VOGUE SAYS: "Young all-in-one: light, slight sheath"
VOGUE SAYS: "Foundation by halves: smooth line"
VOGUE SAYS: "Figure ideal: rounded bosom"
VOGUE SAYS: "Figure ideal: pared waistline"
VOGUE SAYS: "Figure ideal: rounded hips"
VOGUE SAYS: "Waistliner-girdle: cut to shape"

. . . to sell Dresses

VOGUE SAYS: "Begin with a dress"
VOGUE SAYS: "Everyone needs an all-day dress"
VOGUE SAYS: "Dresses add up to the costume look"
VOGUE SAYS: "Coat dress: continuing fashion"
VOGUE SAYS: "Coat dress: straight and narrow"
VOGUE SAYS: "Princesse dress: taut top, tucked skirt"
VOGUE SAYS: "Have a shirt and skirt in one"
VOGUE SAYS: "Bat-wing dress: back-bloused bodice"
VOGUE SAYS: "Little wool dress: to wear all day"
VOGUE SAYS: "Autumn revival: simple jersey dress"
VOGUE SAYS: "Jersey twice: the dress, the stole"

These new "VOGUE SAYS" *cards may be ordered without charge.*

VOGUE SAYS: "NEW TWEEDS: WORN GENTLY"
☐ window cards ☐ floor cards

VOGUE SAYS: "GOOD, CLASSIC: UNCLUTTERED WOOL DRESS"
☐ window cards ☐ floor cards

VOGUE SAYS: "FOR AUTUMN: LITTLE JEWELS IN JERSEY"
☐ window cards ☐ floor cards

VOGUE SAYS: "THIS IS A YEAR OF FRESH BLUES"
☐ window cards ☐ floor cards
☐ counter cards

VOGUE SAYS: "OFF-BLACK SHADES FOR AUTUMN"
☐ window cards ☐ floor cards

VOGUE SAYS: "YOUNG HAT: SMALL HAT"
☐ window cards ☐ counter cards

VOGUE SAYS: "WEAR A FLICK OF FUR FOR FRESH CHARM"
☐ window cards ☐ counter cards

VOGUE SAYS: "LONG-LINE BRA: TO MELT WITH A GIRDLE"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon (10/1)

Name_____

Store Name_____

Address_____

Vogue Merchandising Service
420 Lexington Avenue, New York 17, New York

what VOGUE says: *GOES*

Though MILLIONS NEVER BUY VOGUE... MILLIONS LIVE BY IT! A strange statement? Not at all! The woman of average income obeys Vogue just as faithfully as her high-income, high-fashion sisters... *except that she obeys later*—when the chain of fashion influence generated by Vogue reaches *her* price level.

Vogue influences *all* women eventually... because it influences the people who launch fashions... *first*. The high fashion consumers. The foremost fashion manufacturers. The top retail stores. As interpreter and spokesman for these fashion leaders, Vogue possesses an authority and influence that is not duplicated anywhere... and that is directly transmitted to every advertiser on every page in every issue.

If your product depends on Fashion, it depends on Vogue... because

VOGUE
is the brand name for fashion

THE CONDÉ NAST PUBLICATIONS INC. VOGUE HOUSE & GARDEN GLAMOUR VOGUE PATTERN BOOK

News:

simple line, elegant fabric in holiday clothes for juniors

JUNIOR BUSINESS, young business, is growing up. It has come of age in designing, in the follow-through of manufacturing, in promotional thinking, and certainly in acceptance by sizes seven through seventeen. Leading stores abetted by fashion magazines have nursed this young business into healthy, adult sales figures. Many stores have consolidated junior ready-to-wear with lingerie, separates, and even foundations and furs. Increasing emphasis has been placed on upper bracket prices—stores and their customers have benefited by the result. Today, sales figures in junior-size merchandise are increasing importantly—the seven-to-seventeen fashions that were youngsters a few years ago are now full-fledged adults in interest and sales potentials.

THE MARKET responded with enthusiasm to this promotional impetus. New lines developed, established lines were strengthened and expanded. Junior separates, long a stepchild, are now firmly entrenched. As a case in point, holiday clothes in junior sizes warrant strong retail promotion. Watch for simple lines, luxurious fabrics, and colours that are subtle, hushed.

STORE PROMOTION of these holiday clothes might very well start with sales training. Who *is* your junior customer? How does she differ from the teen-age girl, the one who wears misses' sizes, the shorter woman who is five-foot-four-inches and under?

ADVERTISING AND DISPLAYS of holiday clothes for juniors should be *special* of course. It is no news that juniors respond to art work, copy with a flair and appeal that is specific; Junior mannequins, if you have them, are of great importance. May your promotion of these junior fashions total grown-up holiday sales.

LATE-DAY NEWS
Two-piece suit in rayon slipper satin; simple in line, elegant in fabric. Blue, silver grey, taupe. Sizes 9-15, #1321, $13.75. Minx Modes.
R. LOWENBAUM MFG. CO.
350 Fifth Avenue, New York City

AFTER-FIVE POLKA
Rayon taffeta late-day suit with woven dots. Gray, red or blue. Sizes 7-15, #3401, $18.75
CARLYE
508 North 4th Street, St. Louis, Missouri

TWILIGHT TAFFETA
After-five dress with Florentine neckline, long tight sleeves. Green, grey, black, brown rayon taffeta. Sizes 9-15, #865, $8.75. By Dorris Varnum for
JONATHAN LOGAN, INC.
1375 Broadway, New York City

FOR AFTER FIVE

JEWEL OF A SUIT
Two-piece puckered rayon taffeta, satin striped with its own rhinestone-studded "gold" choker. Black. Sizes 7-15, #322, $19.75. Delivery: November 25. Loretta.
A. SCHWARTZ DRESS COMPANY
905 Washington Avenue, St. Louis 1, Missouri

JACQUARD FOR AFTER-FIVE
Princess cut, button-front dress in Jacquard rayon taffeta. Green, blue, copper or red. Sizes 7-17, #460, $15.75.
JOHARA
325 West Jackson Blvd., Chicago, Illinois

WAISTED LATE-DAY SUIT
Yarn-dyed rayon satin dinner suit. Black, grey, brown, green, blue, red. Sizes 9-15, #373, $39.75. October delivery.
LOUELLA BALLERINO
333 West 2nd St., Los Angeles, California

JACKETED FOR FIVE-O'CLOCK
Black rayon tissue faille with double hem ruffle, fitted lamé jacket. Also in fawn. Sizes 7-15, #684, $22.75. Ellen Kaye dress.
LANG KOHN, INC.
525 Seventh Avenue, New York City

HEMLINE INTEREST
Rayon taffeta drawing-room dress with flounce at hem. Black, brown, two shades of grey. Sizes 7-15, #892, $16.75. Joanne Junior
ZINN BROS., INC.
1400 Broadway, New York City

DEMURE FOR FIVE O'CLOCK
Black rayon crepe dress with white lace collar. Also in brown, green, royal blue, Sizes 7-17, #503, $16.75.
Delivery: November-December.
JUNIOR GUILD FROCKS, INC.
847 West Jackson Blvd., Chicago, Illinois

DRAWING ROOM DRESS
Late-day rayon taffeta buttoned down the front. The point is the tiered skirt. Black, bronze, grey, teal. Sizes 9-15, #2124, $12.75
ALICE OF CALIFORNIA
75 Fremont St., San Francisco, Calif.

FOR AFTER FIVE (cont.)

GLITTER OF "GOLD"
Now-classic silhouette with understated bodice, important skirt. White, black or brown woven with metallic thread. Sizes 7-15, #988, $12.75. Delivery: November 30.
DARYL DRESSES
1307 Washington Ave., St. Louis, Missouri

BACK-FLIPPED SKIRT
Five o'clock dress in maroon changeable rayon taffeta. V-throat bodice, hip drape ending in bustle bow. Green also. Sizes 9-15, #1323, $13.75. Minx Modes.
R. LOWENBAUM MFG. CO.
350 Fifth Avenue, New York City

SHIRT AND SKIRT AFTER-FIVE
Fine cotton shirt in white. Sizes 9-15, #456, $4.75. Worn with quilted skirt in black rayon taffeta. Sizes 9-15, #710, $7.75. Delivery: October 30
JUNIOR MISS OF CALIFORNIA
910 S. Los Angeles Street
Los Angeles 15, California

THE FABRIC IS THE FASHION
Corduroy after-five dress with deep V-décolletage front and back. Olive green with rusty orange trim and sash. Other colours. Sizes 7-17, #613, $19.75.
JUNIOR EDITIONS, INC.
550 Seventh Avenue
New York City

LATE-DAY SEPARATES
Skirt of rayon taffeta plaided in rayon satin. Blue, taupe. Sizes 9-17, #0403, $19.75. Little basque jacket in black velveteen. Sizes 9-17, #0504, $12.75. Delivery: November 1.
LANZ OF CALIFORNIA
6170 Wilshire Blvd., Los Angeles, Calif.

SUIT SURPRISE
Late-day suit in polka-dot rayon taffeta, back interest. Toast, wine, black, white. Sizes 9-17, #176, $22.75. Margie Joy Juniors.
B. G. GARMENT COMPANY
337 Franklin South
Chicago 6, Illinois

TWO-WAY FOR LATE DAY
Princess-line décolleté dress in velveteen and rayon faille with long-sleeved jacket. Rust, aqua, grey, black. Sizes 9-15, #1214, $12.75. November delivery.
DORIS DODSON GARMENT CO.
1120 Washington Avenue, St. Louis, Missouri

SLIM SILHOUETTE
Empire waistline of set-in rayon satin on this satin-striped rayon taffeta. Black/silver, copper or bronze stripes. Sizes 9-15, #3608, $16.75. Delivery: November 15. Connie Carter.
WEINSTOCK MFG. CO., INC.
1307 Washington Ave., St. Louis 3, Miss

FOR FULL EVENING

MEANT FOR DANCING
Black rayon taffeta paper-slim bodice with skirt in bands of changeable taffeta.
Sizes 9-17, #883, $55.00.
Delivery November 30.
PEGGY HUNT INC.
714 S. Los Angeles Street,
Los Angeles, Calif.

ROMANTIC FULL EVENING
Tarnish-resistant lamé bodice, imported rayon net skirt with back bustle, roses tucked in. White, copper or champagne. Sizes 9-15, #885, $22.75
HARRY KEISER, INC.
525 Seventh Avenue, New York City

THE COVERED-UP LOOK
Dinner dress in rayon taffeta with slim-falling skirt. In black or bronze. Sizes 9-15, #653, $22.75. Matching stole, $4.00.
October delivery.
HELEN OF CALIFORNIA
331 West 2nd Street, Los Angeles, California

CLOSE BODICE DETAIL
Shirred-front bodice with bouffant skirt, in eggshell rayon taffeta with green sash and bow. Other colours.
Sizes 9-15, #984, $14.75
BEAUTIME FORMALS, INC.
1385 Broadway, New York City

BOUFFANT AND PLAID
Mauve and green plaid rayon taffeta strapless dress with tarlatan hoop under skirt, accordion-pleated ruffle.
Sizes 7-15, #162, $26.75
NONA FORMALS, INC.
498 Seventh Avenue, New York City

FOR FULL EVENING (cont.)

NEW HIGHEST WAISTLINE
Empire silhouette in pink rayon bengaline with black midriff. Other colours. Sizes 7-17, #630, $23.75
JUNIOR EDITIONS, INC.
550 Seventh Avenue, New York City

SURPRISE EVENING FABRICS
Wool jersey tailored top with velveteen skirt and cummerbund. Green, grey, gold. Sizes 7-15, #1917, $19.75
BONRAY
525 Seventh Avenue, New York City

TAFFETA AND SATIN TEAM
Rayon satin draped bodice and back bow with rayon taffeta skirt. In pink/black, aqua/black. Sizes 9-15. #625, $16.75
DAVID KLEIN, INC.
525 Seventh Avenue, New York City

THE FASHION FOR FICHUS
Rayon marquisette strapless dress, black lace apron effect and lace-trimmed fichu. Pink, blue, white. Sizes 9-15, #899, $19.75
HARRY KEISER, INC.
525 Seventh Avenue, New York City

DEEP DÉCOLLETAGE
Rhinestone encrusted bodice, three-tiered skirt. Pink, blue, aqua, white or tapestry print in rayon taffeta. Sizes 7-15, #2511, $25.75
BONRAY
525 Seventh Avenue, New York City

SHADOW OF MARQUISETTE
Rayon taffeta under-dress with sequined over-dress of rayon marquisette. Black over cerise or green. #969, $22.75, Sizes 9-15
FRED PERLBERG, INC.
525 Seventh Avenue, New York City

YOUNG AND OFF-THE-SHOULDER
Sequin-dotted imported rayon net dress with cummerbund sash. White, pink, blue, red, black.
Sizes 7-13, #551, $59.75
WILL STEINMAN, INC.
525 Seventh Avenue, New York City

THE EMPIRE LINE
Changeable rayon taffeta with rayon velvet bodice.
Wine, royal or green with black velvet.
Sizes 7-15, #586, $29.75.
JUNIOR FORMALS, INC.
498 Seventh Avenue, New York City

THE EMPIRE LINE AGAIN
White rayon taffeta dress, neckline banded in self ruffle, lined in cerise or aqua with matching bow in back. Sizes 9-15, #1500, $15.75.
TOPPER FORMALS, INC.
1385 Broadway, New York City

RETURN: FULL-EVENING DRESS
Smoke blue rayon satin to point up a little waist. Panniered hips, bustle back. Also in champagne, red, turquoise, green. Sizes 9-15. #1759, $17.75.
TOPPER FORMALS, INC.
1385 Broadway, New York City

SLIM FRONT, BOUFFANT BACK
Real evening dress in rayon satin with bustle back. Black, emerald, fuchsia, peacock blue, gold, dusty rose. Sizes 9-15, #654, $16.75
KALMAN AND HERBERT, INC.
1385 Broadway, New York City

CORRECTION

See page 9, September 1 Trade Edition

The handbag, bottom row center, is #1316, at $35.65 dozen from MERKER & COMPANY, 358 Fifth Avenue, New York City.

The handbag, bottom row right, is #4946, at $60.00 dozen from LA FRANCE HANDBAGS, 22 West 32nd Street, New York City.

What to wear with what

BASIC COSTUME COLOUR	HAT	BAG	GLOVES	JEWELLERY	SHOES	HOSIERY	ADDED TOUCHES
BROWN	*leopard beret*	*navy calf*	*brown suède*	*tortoise shell and pearl*	*navy calf*	*smoke brown*	
	rust velours	*black calf*	*black doeskin*	*pearl*	*black calf*	*flat beige*	*baronduki ascot*
BLACK	*blackberry velours*	*blackberry suède*	*pale beige or white doeskin*	*crystal, gold, rhinestone*	*blackberry calf*	*grey*	*wolf muff*
	rust knit	*black calf*	*chamois*	*gold, topaz*	*rust bucko*	*flat beige*	
TAUPE	*black velvet*	*black suède*	*taupe*	*pearl and rhinestone*	*black suède*	*light taupe*	*mink tail tippet*
	taupe velours	*taupe brushed beaver*	*pale grey*	*larkspur blue*	*taupe*	*light taupe*	
NAVY	*turquoise velvet*	*navy suède*	*white pigskin*	*turquoise*	*navy suède*	*pale beige*	
	navy velours	*blueberry*	*pale beige or white*	*garnet*	*navy suède*	*grey*	*garnet roses*
	black brushed beaver	*black*	*black*	*larkspur blue*	*black suède*	*pale grey*	*cornflowers*
GREY	*grey squirrel beret*	*grey bucko*	*grey jersey*	*smoke beads, crystal and pearl*	*grey bucko or lizard*	*pale grey*	*squirrel muff*

Bellecoat
in "Safari" Alaska Sealskin
handled with fluidity,
fashionably significant in rich brown timed to this season's tawny tones
KAY BELL
BERGDORF GOODMAN
5th AVE. at 58th St • NEW YORK 19

HUTZLER'S · 1858 · 1948

"Washington Monument in 1835" from the Cator Collection of Baltimore Prints, Enoch Pratt Library

Re-enter, elegance of the Edwardian era.
Maurice Rentner traces black lace over the flash of coppery or pale blue rayon satin, from the barest of bodices to a polonaise drape; sweeps the skirt back lavishly. Ours alone in Baltimore.

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Philip Mangone's smooth blade of a broadcloth coat . . . with sleeves like batwings

BONWIT TELLER

New York Boston
White Plains
Palm Beach

Fin de Siècle...
Faille inlaid with velvet
in asymmetrical line...
hand drawn Alençon lace blouse.
Designed for us by Jo Copeland
of Pattullo.

Neiman-Marcus
DALLAS

Staccato Black in two fabrics

Bendel Original of rayon crepe and satin
to enjoy and to enjoy autumn thru winter.
For immediate wear, $155.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Perfume isn't a sometime thing . . .

perfume is far more than a frill . . . a special party device . . . ammunition. It's a subtle something that makes you a charming person *every* day . . . it's a new becoming-ness to the hat you've worn two dozen times . . . a new lilt for the dress you'd grown weary of. Truly great fragrances like Lucien Lelong Indiscrete, Tempest, Sirôcco become as important a part of *you* . . . your personality . . . as the tone of your voice . . . the ring in your laugh. Wear them for what they are . . . a natural, necessary part of loveliness.

LUCIEN LELONG

Perfumes

New, important — Nettie Rosenstein's black dinner dress, curving earthward in clouds of thin silk lace

Late afternoon and cocktail dates will be the scene for this dress of yarn dyed rayon slipper satin — its deeply cut scalloped neckline enhanced with bead embroidery... featured at most of America's fine stores... about $90.
LARRY
Aldrich
NEW YORK

the soul of Paris is in this lasting yet refined fragrance
PARIS
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Perfume 50. to 2.85
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REVLON

MATCHBOX, 1.50.

LIP-FASHION, 1.00, PLUS TAX

because . . .

suddenly you must have ***THE ORCHIDACEOUS LOOK****

Revlon reaches into the infinite for a make-up so brightly beautiful it makes all others pale into fashion insignificance!

It kindles a blaze of orchid glory on matching lips . . . fingertips . . . and face. It's ***THE ORCHIDACEOUS LOOK****!

COLOR ON LIPS AND NAILS IS AS ACCURATE AS PRINTERS' INKS WILL PERMIT

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REVLON · creators of genius-colors · with charmed-life-wear!

"Still Life with Apples"—Cezanne

form

Stonecutter's full-bodied Rendezvous*

crepe incites Ben Reig to modern movement in

dress design. Wielding fabric with decisive

strokes, he reveals an aspect of sculptural *form* which

is suggestive of a Cezanne painting.

A Ben Reig design. Lord & Taylor, New York;

Marshall Field, Chicago; Neiman-Marcus, Dallas.

*Trade Mark. Woven with Enka Rayon

Plucer

Stonecutter

FABRICS OF DISTINCTION

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450 Seventh Avenue, New York 1, N. Y.

Shine out at cocktail time in a petal-bodiced dress . . .
stiff skirted, smoke-brown, flashing pale
green brilliance in every direction.
From Spectator Sports by BRUNO,
in Rodier's rayon and metallic jersey, $150.
Bag by Josef

the BROADWAY
Southern California

LOS ANGELES • HOLLYWOOD • PASADENA • CRENSHAW

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tailors to your taste...perhaps this beau brummel coat
designed with haute-couture flare...or traditional fashions
for an outdoor life...you'll find the clothes that suit you best in
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Ask for Milliken in the clothes you buy,
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And now Hansen does the lovely Lyric in twenty fashion colors so you may complement all your costumes. Here, Continental Green, fall's newest color, the good dark, dark green. It's that wonderful, wearable, four-button length in double woven cotton Hansuede. Ask for it by name—Lyric—at your favorite glove counter. $3.00.

Hansen Gloves

FURS BY ESTHER DOROTHY

*Reg. U. S. Pat. Off.

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FIFTH AVENUE NEW YORK

TELESCOPED TIERS achieve a "lengthy" look . . . graced by fluid folds in back. Only at Altman's. Brown, green, royal or black rayon crepe. Sizes 16 to 20 and 38, at 59.95.

Altman women's dresses, third floor and at East Orange, White Plains and Manhasset

Jane Troxell

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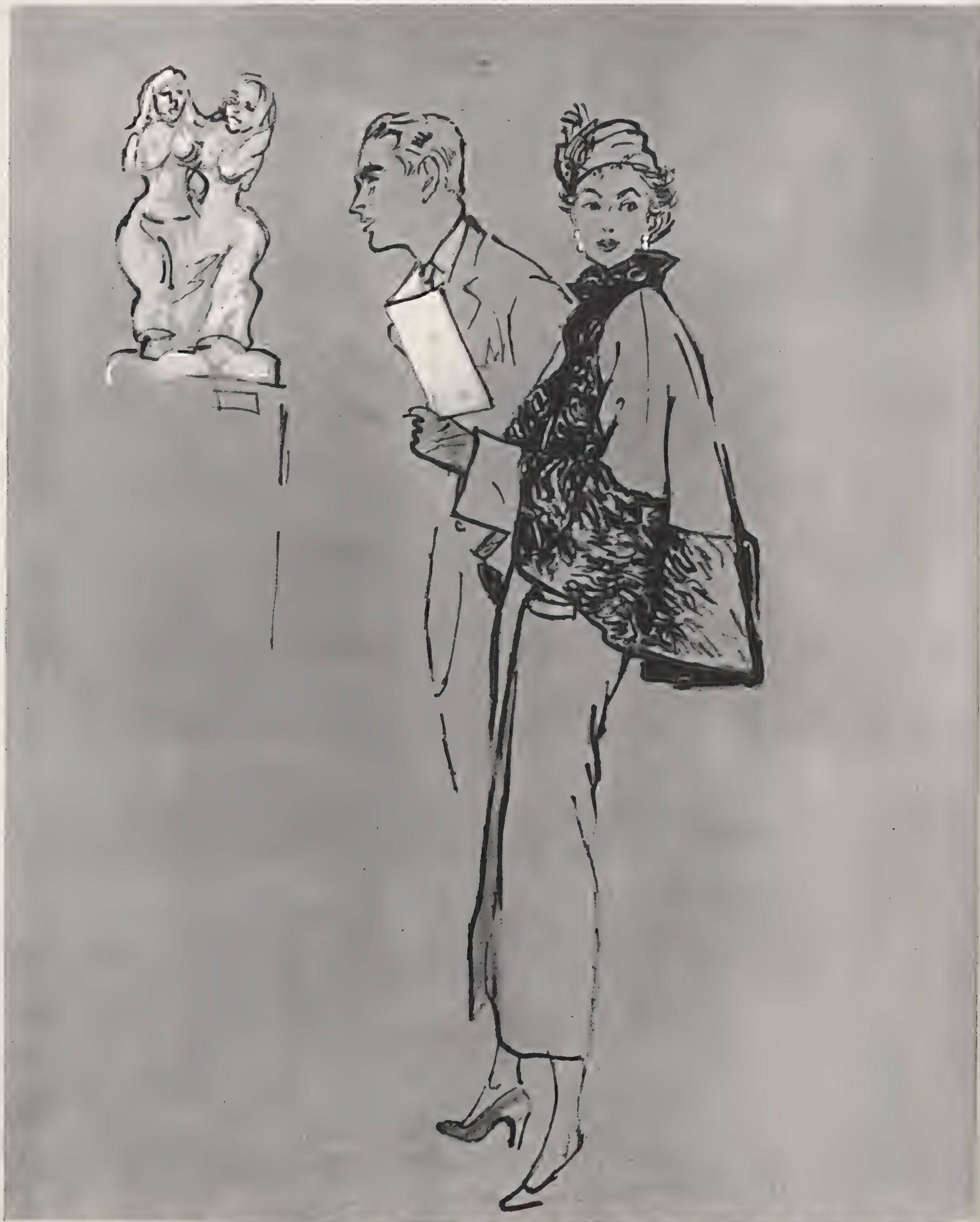
Connoisseur Coat...a straight wrapper to hold slim with your own gloved hand, beneath a bravado cape polished with American broadtail processed lamb. By Mangone of Forstmann wool, 425.00. Designer Collections.



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Connoisseur Gown...brilliant rayon crepe cut with infinite finesse, the portrait collar, the hip-deep flounce on the skirt of crackling grosgrain. By Jo Copeland of Pattullo, 155.00. Designer Collections.

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Quiet flattery in tissue wool for Winter afternoons...black, elephant grey, raisin red, pageant green, stage purple, mink brown...sizes 38 to 46—39.95

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manoeuvres William Whitman fine quality menswear sharkskin into soft, young lines . . . adds blending braid and jet buttons to achieve this engaging suit. In grey or brown . . . sizes 10 to 18 . . . about seventy dollars . . . at better stores.

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FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

Howard Greer

draws a deft new silhouette for a grand entrance on the Autumn scene.

WOODWARD & LOTHROP

WASHINGTON

Bloom in
next Spring's color, now!

Elizabeth Arden's new fall shade

Crimson Lilac

What! Lilacs in winter? Yes, but Crimson Lilac. Strange and wonderful! Lilac-lightened crimson for your gleaming lips and sweet-scented fingertips! Wear it with tenderly-harmonized complete make-up — from incredibly beautiful Illusion Face Powder to Green Lilac Eye Shado . . . absolute stroke of brilliance with the new Fall clothes! But, even more, because Miss Arden creates it—Crimson Lilac is next Spring's color. Bloom in it today!

NEWS! Crimson Lilac Lipsticks . . . . . now 1.00
Also 1.50, 2.00
Fabulous new Jewel Stick (shown), 3.50
Deluxe "Gold Rush" automatic Lipstick, 2.50, Matching Compact, 7.50
Crimson Lilac Nail Lacquer, 1.00
Crimson Lilac Pat-a-Crème, 1.25, 2.00
Crimson Lilac Rouge, from 1.25; Eye Shado, 1.50
Crimson Lilac Illusion Powder, 1.50, 2.00, 3.25
Cameo Powder, 1.75, 3.00

all prices plus taxes

Elizabeth Arden

GOWN BY Carletto OF ELIZABETH ARDEN

"Spice Brown"
fashion's rich fall shade
Trust Roux to bring you
this pick of the color-crop...
to create this exciting color-
merger of hair and fashion.
Magnificent new brown
touched with the golden glow,
the fluid warmth of the East,
"Spice Brown" is proof again that
Roux *means lovelier haircolor!*
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Velvet Suit by Monte-Sano

Individually designed
for the woman who loves magnificent jewels—

"Fabulous Clover"—brilliant pear-shaped stones, jewel-set in Trifanium. Magnificent interpretation of this season's elegant look. Large Pin $10.00, Small Pin $7.50, Earrings $15.00. *Tax Extra.*

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rayon yarn

Pauline Trigère moulds the slim sheath dinner dress of Crepe Orleans, a superb Foreman fabric. She tops it with a flare jacket lined in the same crepe, made of Narco* rayon yarn . . . of which so many of the finest fabrics are woven.

At: Neiman-Marcus, Dallas
J. P. Allen, Atlanta
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*NARCO IS THE REGISTERED TRADE-MARK OF THE NORTH AMERICAN RAYON CORPORATION, 261 FIFTH AVENUE, NEW YORK 16, N. Y.

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NEW YORK

Jay Thorpe Original

Echoing back from the age of chivalry this proud, lovely formal gown that draws its elegance from the graceful majesty of skirt. In pure silk taffeta webbed with pure silk lace., In limited editions in sizes 10 to 18. All colors.

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Joselli takes winged flight into fashion . . . but with ears to the style ground, so that the Joselli you wear today anticipates tomorrow's trend. This birdseye virgin wool worsted with 3 pairs of gull's eye buttons, is a supreme example of Joselli master tailoring. Note the exclusive Focal Points as charted by the "eyes" to assure perfect fit in action or repose over shoulder, collar, neck, bust, waist, hips. Traveling colors. Price under $50.*

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Persian Broadtail
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Black enchanted with purple—in shoes and a handbag cut from the same leather. In the finest polished calf that exists or a calf suede that is rich and velvet textured. And you can wear Color X with absolutely any Color Y in your wardrobe!
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of PATTULLO
piques the
gliding grace
of crepe, adds
jet and pearls
to a gleaming
satin bolero.
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from
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COAT BY SMITH, RAKOFF & FELDMAN
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OR SOLID COLOR
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WITH MATCHING
LEATHER ACCENTS. $3

MORN' TO MIDNIGHT,
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COTTON SHORTIE. $3

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Fabric gloves
for every hour, every day,
every new fall
fashion

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CLASSIC SLIPON
OF COTTON. $2

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AMERSUEDE® WITH
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DRAMATIC ENTRANCE.
BLACK NYLON NET
WITH SEQUINS. $8

Van Raalte

It takes supple, free-flowing fabric to manage such wonderful lines. Cerey' 100% pure wool, tweedy-faced and luxurious, performs superbly in Claire McCardell's companion pieces: suave dress and wrap-of-a-coat.

Berkshire-Cerey', Inc., 51 Madison Avenue, New York 10, N. Y.

when cats
were gods
The cats the Egyptians worshipped
have dried into the dust but the priceless
diamonds the Pharoahs hung around
their necks shine with a timeless
fire across the years.
HARRY WINSTON INC
RARE JEWELS OF THE WORLD
SEVEN EAST FIFTY-FIRST STREET·NEW YORK
OWNERS AND CUTTERS OF THE
JONKER, VARGAS and LIBERATOR DIAMONDS

Thoroughbred walkers
with a notch for every mile . . .
and then, many miles more.
Sarra counterpoints alligator-calf
with suede in a distinctive
oxford . . . strikes up a suede pump
with luminous calf . . .
fabulous, unpredictable Sarra . . .
wonderful, wonderful Londonaires.

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NICK-NOTCHES

Londonaires

by Sarra-Sandler Shoemakers

Finesse Welts . . . $14.95 to $16.95

Sarra-Sandler Shoemakers, Lynn, Mass.

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DOROTHY O'HARA, that pygmalion designer from california, whose deft handling of curves transforms any mortal gal into a divine enchantress . . . knows whereof she speaks • witness her new golden-banded exclusives, predicated on sweetly flowing curves • of rayon tissue faille, 10 to 18, afternoon length in black, 45. dinner length in black or white, 59.95
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Arnold constable, fifth avenue exclusive
arnold constable, fifth avenue at 40th, n. y. also hempstead • new rochelle • hackensack

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IS THE MYSTERY OF WOMAN—
CAPTURED IN FRAGRANCE
PERFUME • EAU DE PARFUM

NETTIE ROSENSTEIN PERFUMES

Black imported lace shadows
pale blue silk taffeta

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for

THE BLUM STORE

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new york...paris

at stores featuring our furs...

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and in Canada THE ROBERT SIMPSON COMPANY LIMITED

Stern's

FACING THE PARK ON 42nd STREET

A study in contrasts...the play of mist chiffon against navy rayon crepe...the hush of beige against stark black. Sizes 10 to 18. 49.95 Stern's New Fashion Floor, the Third.

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

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SVB

Maurice Rentner captures the mood of the cocktail hour . . . its intimacy and glamour . . . in a worldly dress of rayon crepe, delicately beaded, full-blown skirt.

A Costume Room Original

"NOTHING QUITE LIKE A LASSIE MAID COAT!"
Saddle-bag pockets tabbed with silver crowns
. . . Don Quixote collar and ripple back
with unpressed inverted pleat. Pivot point
of your Fall wardrobe in a rich,
100% yarn-dye grey wool. Grey only.
Sizes 8 to 18. "Style #2946." $49.95.
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Write for free Style Booklet.
Lassie Maid
Original

Rhythm Colors
for Your New "Darkened Look"

Proportioned nylons of note by

HOLEPROOF

Tuned to the season's new fashion theme . . . Holeproof creates seven completely new hosiery colors. Each will give you the sharp chic of unbroken color line or the subtle sophistication of accent. Holeproof starts costume color harmony at that important point, your hose.

SAMBA—full, rich brown
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BALLET—sunburnt brown, coppery overtone
CONGA—warm mid-brown
MINUET—luminous moonstone, mulberry tinted
TANGO—distinguished warm gray

Proportioned Nylons of Note by
HOLEPROOF*

Fred A. Block original

*©HOLEPROOF HOSIERY COMPANY, MILWAUKEE 1, WISCONSIN • IN CANADA: LONDON, ONTARIO ☆ WORLD FAMOUS MEN'S SOCKS ☆ WOMEN'S PROPORTIONED STOCKINGS ☆ LUXITE UNDERTHINGS, SLEEPWEAR AND GIRDLES

There's something about you...

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You delight in perfection... instinctively seeking the finest. For you... a casual coat, with a zip-in lining of Skinner Sunbak*, the unique fabric with two "right" sides.

The side you see is lustrous satin, sumptuous in look and feel... the other side, soft fleecy wool. Woven together they mean fabulous warmth without weight or bulk. A Sunbak zip-in lining gives your coat adaptability that laughs at changing temperatures!

Look for Sunbak in better coats. Ask for it by the yard too... a *complete* and versatile fabric with a 100 year heritage of quality weaving.

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ENKA RAYON FACE, 100% VIRGIN WOOL NAP

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Waltham's

precision-fit nylons

cast a

beautiful shadow

before fall...

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three proportions;

54 gauge, 20 denier

in subtle fur colors.

1.95 the pair...

exclusive with Bonwit Teller

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"PARISIENNE" . . . enchantingly French from the finger tips to the scalloped cuffs. Delightfully festive for dress-up moods. Handsewn, in double-woven cotton, Shalimar's own fine fabric. You'll want several pairs in black, brown, white and biscuit. At leading stores, about $3.50.

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Symphonic Traveler by Gilrian

THE "Never-to-be-forgotten" DRESS—IN VELVET

Deepest, richest velvet makes this well-remembered dress the kind you'll wear with joy. Its superb flattery lies in the fabric . . . timeless, magnificent Martin Velvet that you'll find by the yard as well as in such lovely dresses as this one by Tina Leser. Martin Fabrics Corporation, 48 W. 38th Street, New York, N.Y.

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Brilliant bugle beads
illuminate the rope motif
in Howard Greer's striking symphony in white...
a sleek arrangement of luxurious rayon crepe...
meticulously conducted. Forecast Fashions...fourth floor

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fashions for THE WOMAN MEN REMEMBER
Autumn brilliance...and a dramatic triumph of design! Impression-making fashions created for afternoons that become evenings. At your left, the sparkle of beading and sequins play up a slenderizing peplum hip-drape. Black, Yorkshire brown, Druid grey crepe. Sizes 14 to 40. About $70.00. At your right, Vermicelli beading frosts the bodice in black or Yorkshire brown crepe. Sizes 14 to 42. Also sized for the petite figure. About $90.
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With masterful strokes Monte Sano interprets the dashing Tartar silhouette. In richest black broadcloth. Sally Victor beret.

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spins gold lamé on pure silk taffeta
in one of the most outrageously
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In rich-hued black brown or navy. Also black or brown suede.
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Miss Delafield is the brilliant director of the DuBarry Success School

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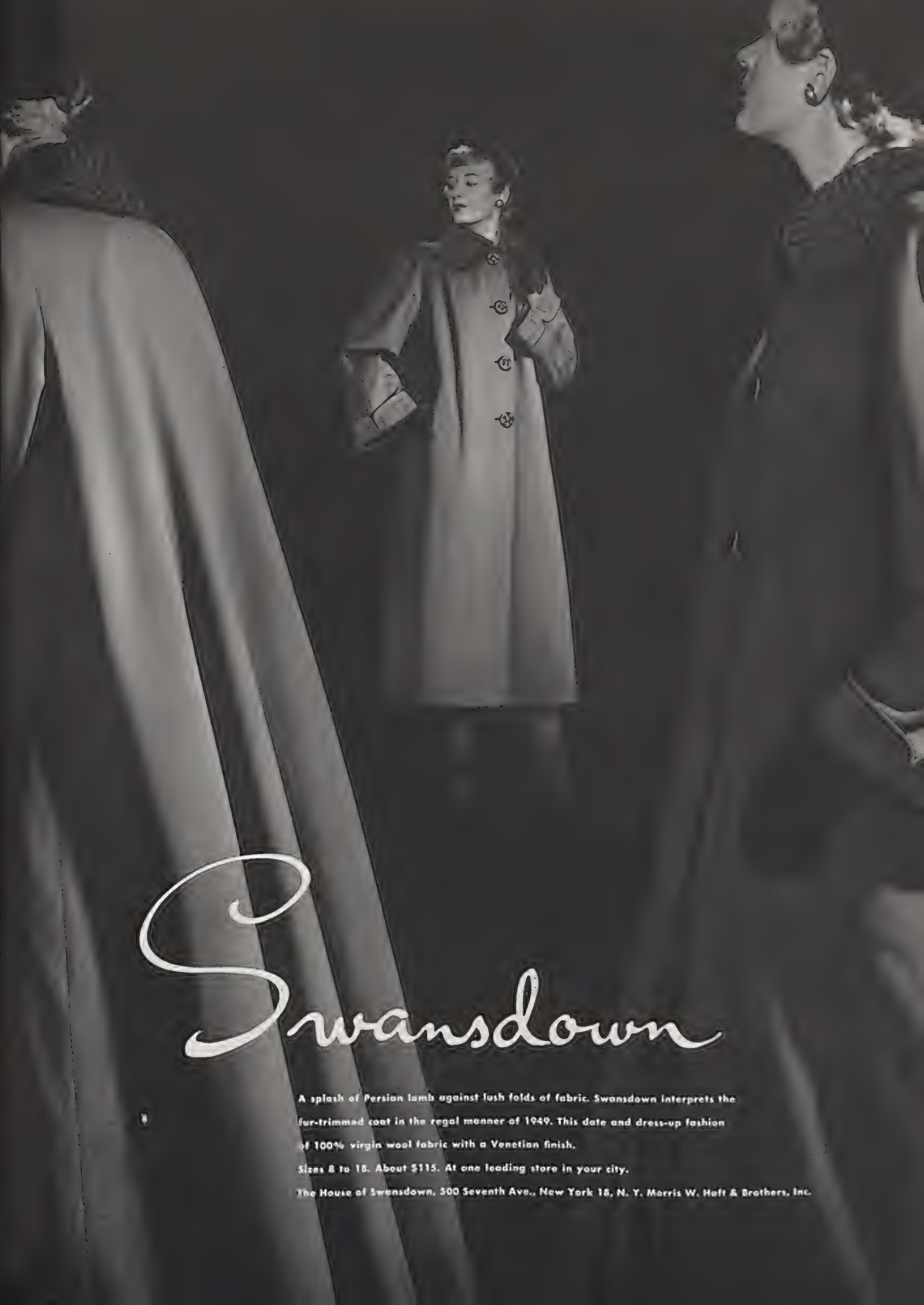
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in pluperfect Prendergast sharkskin
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Gloves *by Superb*

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Iris small

Venus medium

Diana tall

a Spectator Sports design by Bruno
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Shari

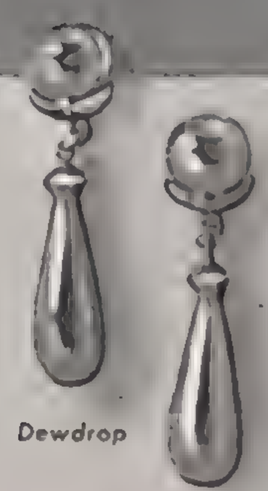
Ascot

EARRINGS IN THE GOLDEN MANNER

OF

Monet

master jeweler



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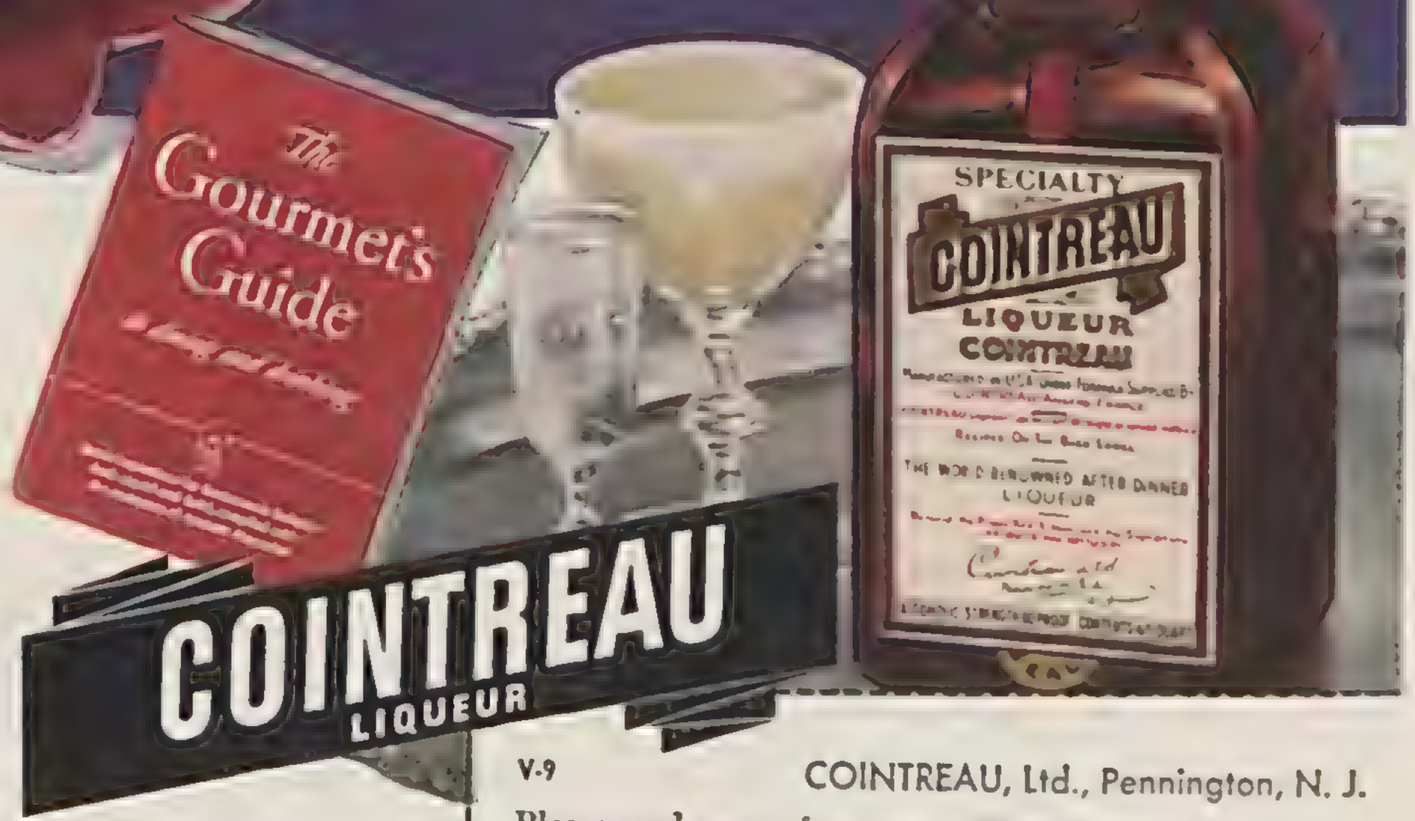

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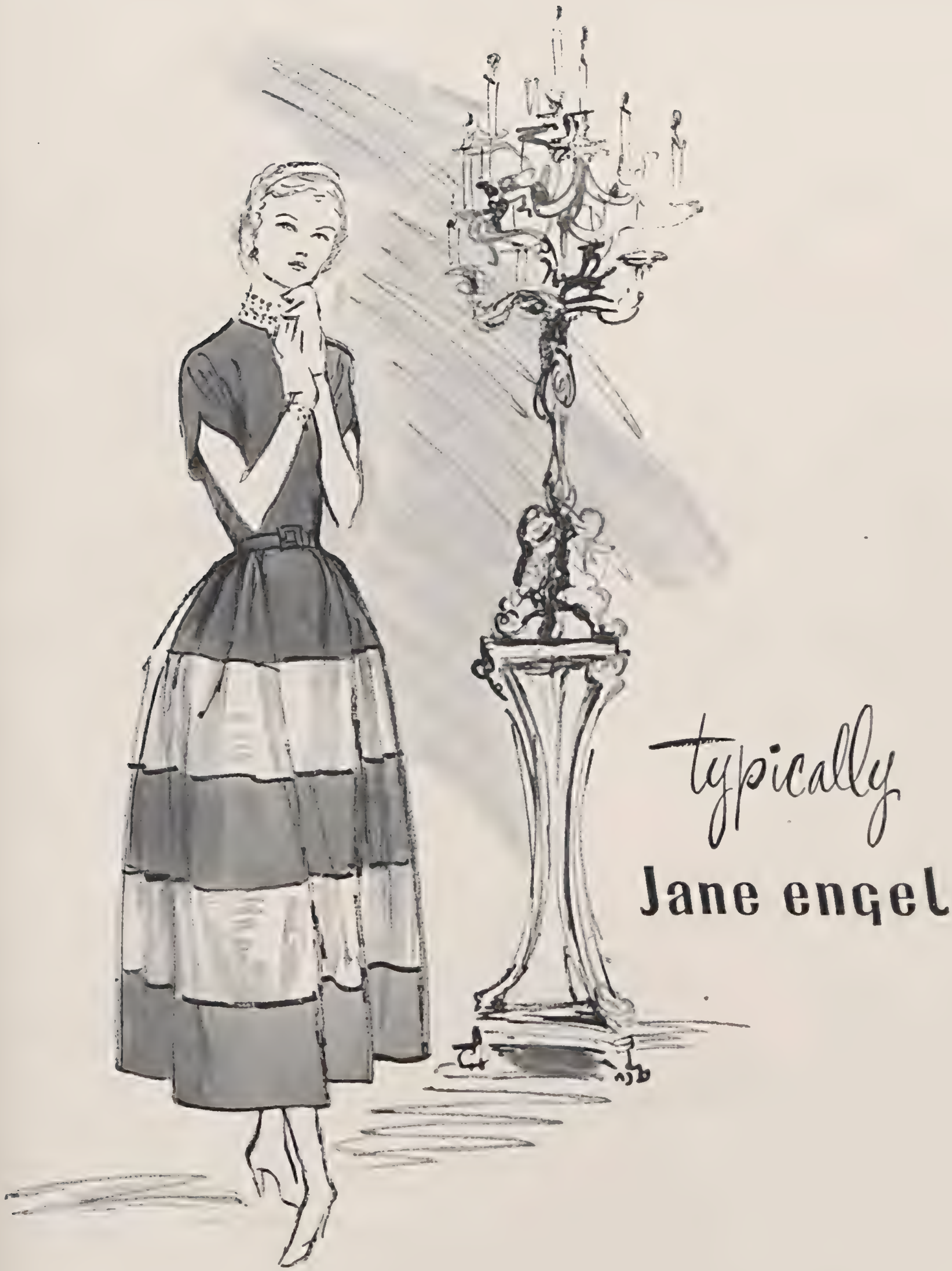

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IN SCULPTURED LINGERIE
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Fashion's latest darling . . . your sculptured Radelle slip, concocted of Bur-Mil's delightful new nylon and rayon taffeta that swishes discreetly whenever you move. Tissue-fine yet steely-strong. Also made in half slips. Radelle lingerie is famous for style, quality and ever-consistent value. At fine stores everywhere . . . modestly priced.
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Costume by Hattie Carnegie

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BY *Alexandre Grand*

OF PARIS

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Sheer, sheerer, sheerest heaven ... this wonderful new nylon Wardrobe plan by Phoenix ... hosiery for tweed mornings ... silken afternoons ... satin evenings. Hosiery so unanimously beautiful we circle their tops with color so that you can make your selection at a glance ... the sheer, the sheerer, the sheerest ... and schedule each pair for longer wear.

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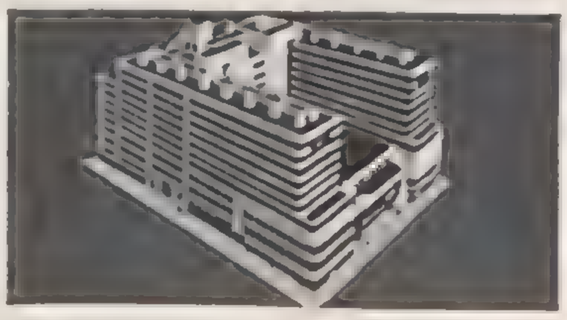

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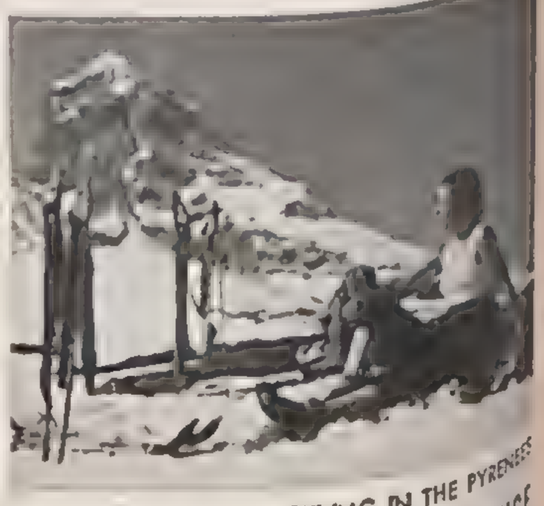

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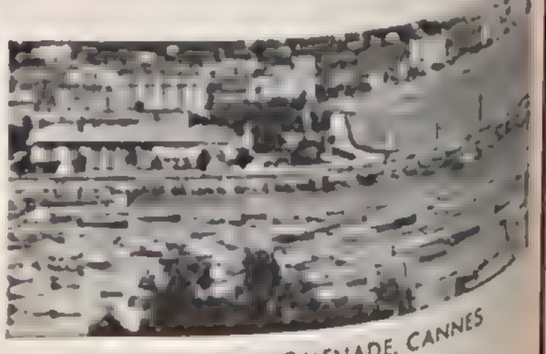

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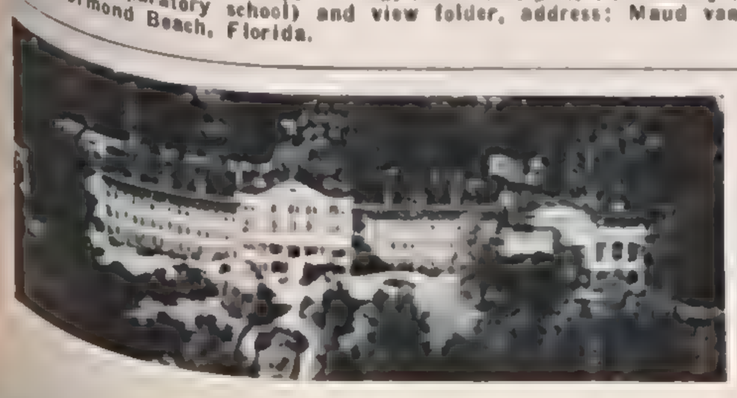

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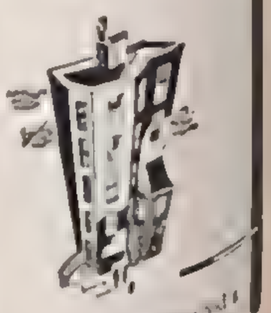
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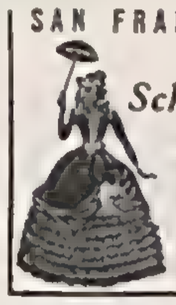

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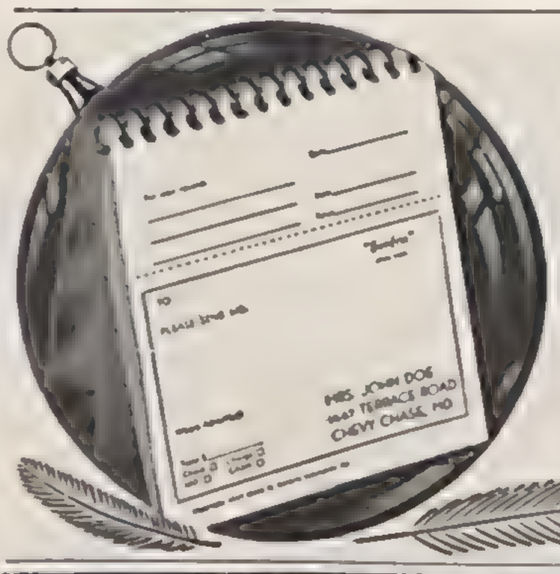

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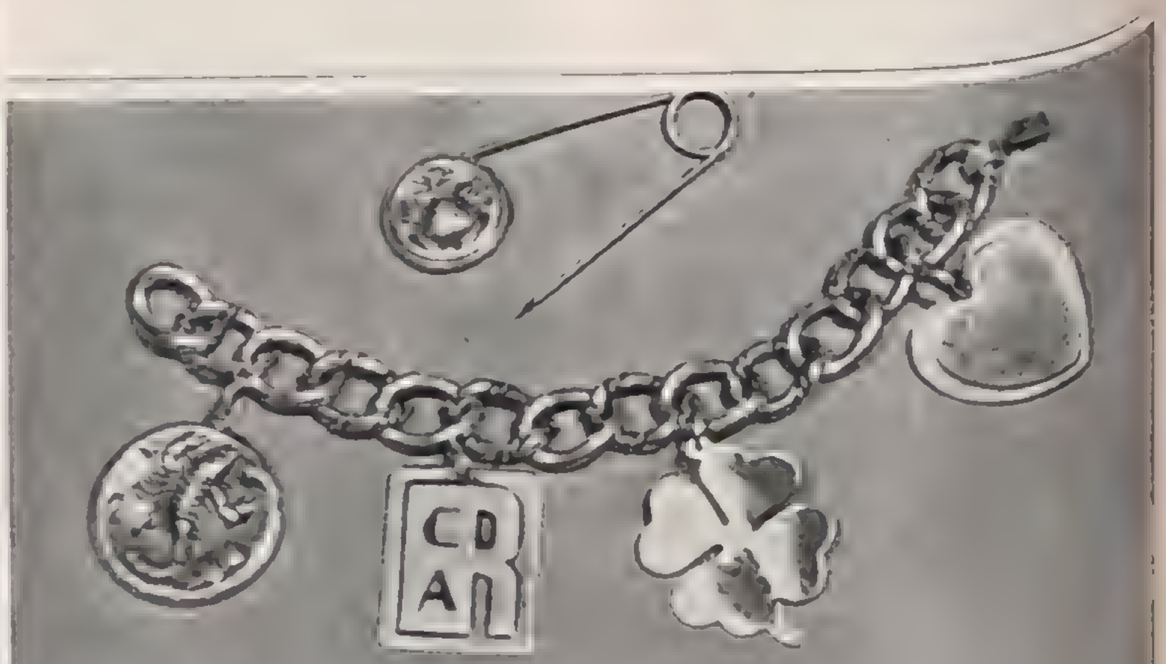

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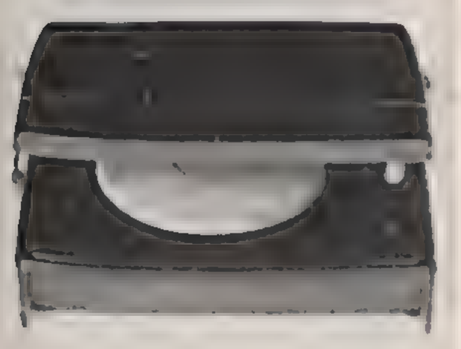

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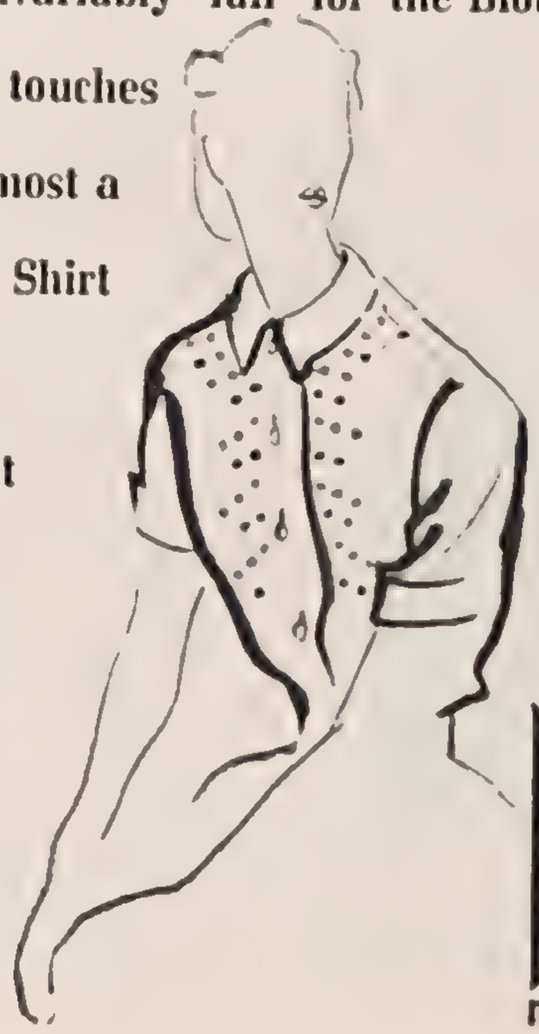

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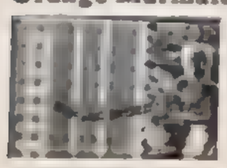

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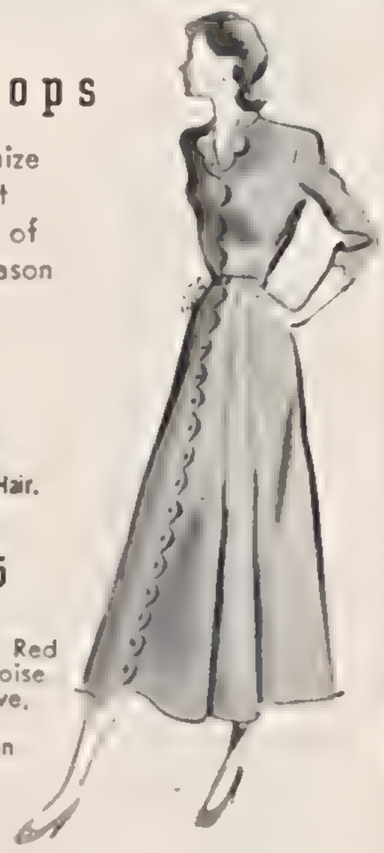

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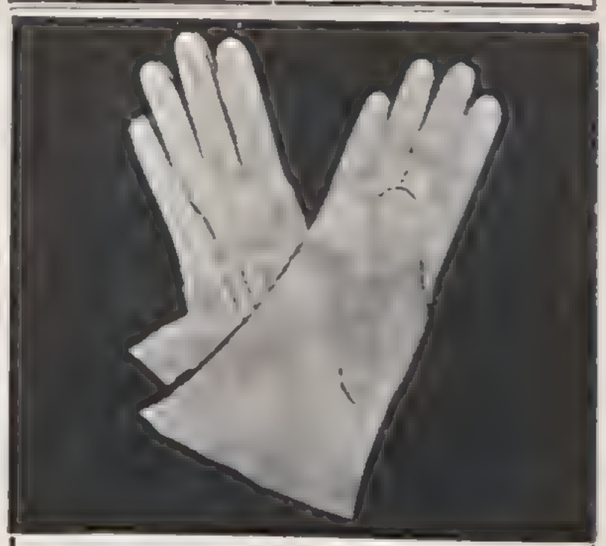

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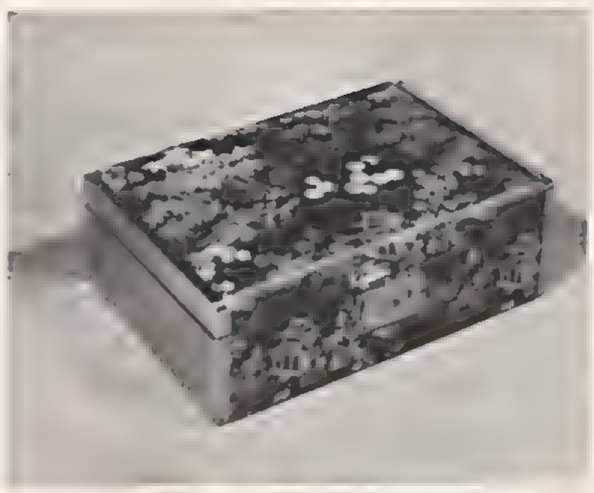

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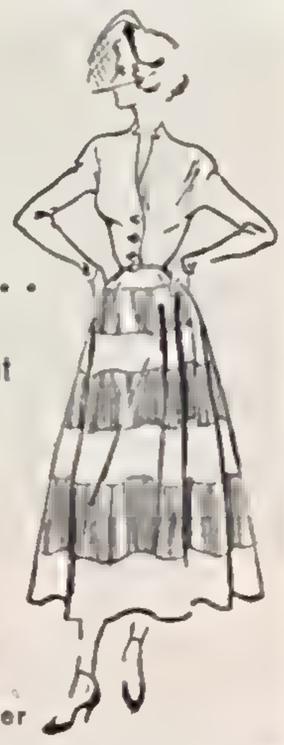

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AT-HOME COMPANIONS. Wool slacks, fine-tailored in almost all authentic Scotch tartans are $29.50. British Tweeds, Inc., 727 Madison Avenue, N. Y. 21. Black wool chenille sweater, banded at the throat in gold thread; by Peggy Parker. (Also white.) $9.95. Altman.

OLD-FASHIONED PRESERVES, six small jars to give (to a friend or your own larder). Among them: wild blackberry, greengage, wild plum, gooseberry. $2.95 postpaid. Jane Amherst, 1101 N. E. 47th Ave., Portland, Ore.

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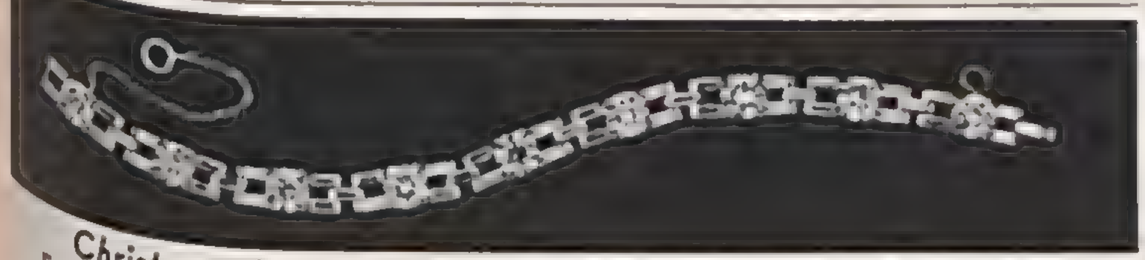
PHOTOS MIEHLMANN, BAKER

FOR SOFT PADDING around a country fireplace, these Apache moccasins of suèded cowhide. In various colours. $4.95. The sizes: small, medium, or large. Old Pueblo Traders, Box NV-4035, Univ. Station, Tucson, Ariz.

THE SHAPE OF THINGS TO COME, in the way of hair styling, follows a consistent and sound theory at Albert Attermeyer of New York (509 Madison Avenue). Mr. Attermeyer believes that hair should fit the head as a hat does, achieves this end by studying your hair and its particular problems when it is thoroughly wet. Then after a solution favourable to both "patient and doctor" has been reached, Mr. Attermeyer goes to work with a razor—wields it as delicately and precisely as a slide rule; molds your hair to the head as a milliner would do. The timing: hair shaping, twenty minutes; hair trim, a cool ten.



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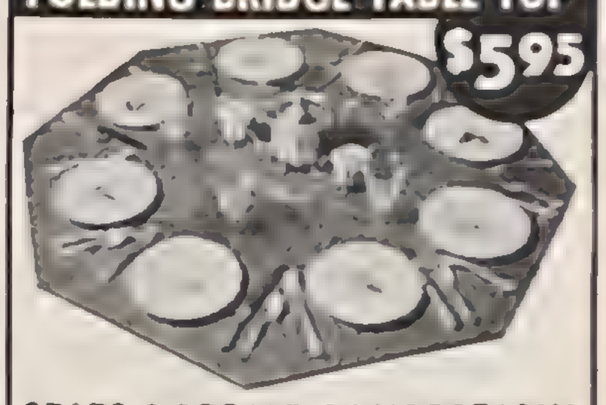

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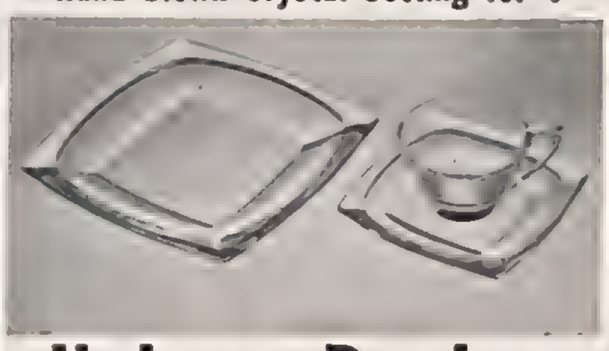

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Hound

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MINUTIAE—well almost. The circle is a yo-yo, and a conversation piece. $1 plus tax by Charmore, at Neiman-Marcus. The barrel, after a St. Bernard's, is a dog-identifier to hang from a collar. $1.50. Lewis & Conger, 1152 Ave. of the Americas. Both gold-plated metal.

ANSWER TO A QUANDARY. Every day more and more women look on hair tinting as a valued cosmetic. But retouching (so it would seem) as the new hair grows in is not as simple as reapplying a lipstick. What, for instance, happens if you are travelling around the world? The answer, according to Donu Edmond, whose pleasant salon is at 8 East 56th Street, really *is* simple. Mr. Edmond, a past master at hair colouring, will supply you with a small box of the ingredients he uses. It comes complete with competent directions for retouching en route. And the price is nominal.

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SUITS TO ORDER—and coats too, for that matter. Shop Hound spent a delightful, informative hour at John L. Hochland's, 68 West 58th Street (suite 509); mulled over some eighty sketches; learned that if none of these, or any composite, suited, Mr. Hochland is more than able to translate your own thoughts to paper, thence to cloth. Details which pleased: patch pockets with slanted openings, small rounding shawl collars. On hand too: a wide range of worsteds and sharkskins, in small checks, quiet stripes, faint plaids. Or, if you prefer, bring *your* material. The prices—from $150.

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ALMOST A BOOT. This high-rising shoe is a good native example of the new Paris trend in shoes (Vogue, Sept. 15). Handmade by John Marino. An Albert Original in black or brown suède. $26.95. Stein & Blaine, 13 W. 57th St.

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VOGUE IS PUBLISHED BY
THE CONDÉ NAST PUBLICATIONS INC.
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VOGUE

incorporating Vanity Fair

OCTOBER 1, 1948, CONTENTS

Autumn Fashions, Paris and America

Vogue's eye view of the made-to-your-order idea 129
Tweeds plus 131
Tweed plus a stole 130
Tweed plus a cape; plus leather 132–134
Made for you: by a great house; by your own ideas 136
Made-to-order clothes and accessories 137–141
Crystal-clear news in jewellery; in perfumes 152
Deceptive colour; new nail enamel 153
Paris evening ideas 156–159
Paris dresses for daylight 160–161
Paris couturier's accessories 162–163
More Paris evening ideas 164
Byzantine colour in Paris jewellery 165
Fur coats: short short; long short 166–167
New blue: "Divine"—new lingerie; new perfume 174–175
Backlog clothes, plus a flick of fur 176–177
Price tag: important 178–179
Coal brown: new coat colour 180–181
Shades in lipsticks and stockings for costume shades of black . 182–183
Young hats, young heads, young prices 186–187
Begin with a dress 188
Hard-working fashion: the velvet suit 189
Shaped in Paris, shaped in America—to shape your figure . . 190–192
Vogue Designs for Dressmaking 168–169

People and Ideas

Miss Leslie Nast, London and New York débutante 142
A gift from the Marquis. By Robert Hillyer 143
Faulkner's Mississippi 144–149
Famous feet of Valerie Bettis 150–151
Mrs. George Schlee in her New York apartment 154–155
People are talking about 170–171
I'm still a hospital volunteer. By Grace Casanova 172
Report from Paradise. By Nancy Gibney 173
Miss Mary Damon; Miss Nancy Ryan; Miss Lily Lodge . . . 184–185
Pointers on Canasta. By Ottilie H. Reilly 195
Texan in New York. By Bernard Seigle 212
Hook and cook them. By Marion W. Flexner 215
Victorian "Captain Cook." By Robert Price 216

Special Departments

Vogue's School Directory 107–109
Men's Shop Hound 110–111
Shop Hound 112–121
Discoveries in Beauty 205–209

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VOGUE'S EYE VIEW

of

the made-to-your-order idea

COVER: *The cloche, the stole, both grey, both wool jersey, both stars in Paris and in America. Legroux designs. Both at Lilly Daché; Neiman-Marcus.*

If you shop, always, with this idea in mind, you follow a certain pattern. You buy a dress not in terms of its "as is" but in terms of its "could be." You are persuaded by the potential. You don't stow your imagination when you go shopping, but allow it to develop a total picture for you, out of the blue lining of a cuff, the flicker of topaz in a button, the memory of what a man once said to you about yourself-in-a-certain-shade-of-green.

While America is the land of dresses cut by the millions, there is also the possibility (pocketbook permitting) of having made for you, by one of a scant two dozen great houses, clothes in the materials, the colours, the lines you choose. That is the ultimate of made to order, the usual interpretation. But made to order can also mean the way, and *with* what, you wear a cut-in-the-hundreds dress.

The less "unique" a dress, the more liberties one can take with it. Made-to-order designs are fined-down, engineered to a certain hair's-breadth balance; but the cut-by-the-hundreds dress is less specific, less "totalled up," and can benefit by shocks, additions, subtractions: the colour of the glove you add; the soft tulle, or the stiff satin you choose to fill in the neckline; the sheer stole, or casual cardigan you decide is best, on you, with that dress. These things make the dress yours. Yours alone. The chances being a million to one against another woman's wearing the identical combination.

If you are a woman who feels awkward, unsatisfied in another's ideas, then you will take a regimented dress and remove it from the regiment (a very honourable discharge) by a hundred-and-one small inventions of your own.

Some people feel that quotations of a brighter mind are an accepted (and the safest) form of conversation. For others, whose interest is in the essence, not the manifestation of things, almost any honest originality is better. In a sense, one's urge towards the made-to-your-measure idea takes one's measure. Not for good or bad. Just for size.

In this issue of Vogue are superbly beautiful fashions from the great "to order" houses of the world. There are also ideas which—in direct ratio to the personal-ness of your choosing—can make, out of a number of individual items, your unique and individual total.

FRANCES MCLAUGHLIN

TWEED PLUS A STOLE—*current cloth, current fashion*

TWEEDS PLUS

There is a new fashion for tweed, but tweed of a new, 1948, city-mannered breed, which has broken with the old, almost Tory tradition of tweed; which is technically different, with different aims, shapes, and destinations. This year, your best town suit might easily be a tweed one. (This year, some of the most important and successful suits shown in Paris *and* American collections were suits for the city, in tweed.) In the first place, these new textures are light, ouncey, almost silky. The patterns and colours are unlimited. And the cut has been engineered by a jeweller, not a bridge builder, and is about as mannish as a Persian kitten. These new town tweeds have a drapability, a feminine follow-the-shoulder line, a delicacy of collar and cuff that would startle a Scottish ghillie, and that are possible only in such lightweight, malleable weaves.

One proof of their difference, their urbanity, is in the company they keep, their accessories. These tweeds take to delicious little hats, violets at your chin, stoles, suède bags, sables, diamond pins; cover the terrain of your beloved black wool suit. They make all the daylight rounds. Add to that the not-only-but-also of country life, and you have the most adaptable single item in your closet.

If your "buy" for the year is to be a suit, make it a tweed suit. While it happens to be a new fashion it will also be one of the longest-lived fashions you'll ever own. You will enjoy it first for its fresh and fashionable feeling; later, years later, most likely, for its friendly familiarity, its unaltering shape, its perennial usefulness.

Another reason why one of these new tweed suits is such a good buy is due to the autumn-in-the-country trend. There seems to be a new and general appreciation of the gold and russet months. People lucky enough to own a place in the country are staying longer. Till November, December. No more of this back-to-town-after-Labor-Day nonsense. This pattern of living almost duplicates the English country life, and could lead to an American version of that pattern of dressing which consists entirely of wonderful tweeds, and magnificent evening clothes.

Whether you live in town and go to the country weekends, or live in the country and come up to town for luncheons, shopping, people, these tweeds are equally valuable. For years, the tweed suit has been a country suit. The country-abider dressed up her best bit of Harris with a softer blouse, higher heels, a real hat, and caught the 9:08. The net result looked very like what it was: a country lady in town for the day. But the point of origin of these new chameleons might puzzle the shrewdest detective. On the following pages, we show you a handful of these new and gifted tweeds; town residents—with roving commissions.

Opposite: A fling of tweed, its buoyancy weighted with fringe; companion to a shapely suit, beige-and-brown wool tweed, light-woven, tight-woven as sharkskin. Suit, $185. Stole, $70. By Anthony Blotta. Bonwit Teller; L. S. Ayres; Marshall Field; Frost Bros. Aris suède gloves, $8. Bonwit Teller. Winged cloche, John Frederics.

FRANCES MCLAUGHLIN

TWEED PLUS A CAPE *Tweed suit worn romantically, with a brief, little swinging cape (tweed), and a posy of violets. The colours, romantic: wisteria and deep blue.*

TWEED, beginning its fashion possibilities from a new standpoint this year, has a new plus, is worn in new ways: romantically, or brashly, or most often gently; with a surprising range of other interests: stoles, furs, brass, or violets. *Above:* Tweed plus jersey. Red flared-out jacket lined in white, grey, black, striped worsted jersey; black wool skirt. Suit by John Casella. $135. Tailored Woman; Garfinckel's; Kaufmann's. Belt by Hubert Harmon. $28. Tailored Woman. *Below:* Tweed plus fake baronduki. Dark green tweed suit, by Amy Linker. $100. Bendel's Young-Timers; Garfinckel's; Kaufmann's. Glentex beret, $4. Shenanigans bag, $40*. Agnew crest pin, $6*. All Henri Bendel. Gloves, $11. Altman. *Opposite page:* Tweed plus a cape. Short, tight-jacketed, double-breasted suit of wool tweed in closely mixed wisteria and dark blue; about $190. Wisteria-coloured cape; about $135. Coppola designs. Henri Bendel; I. Magnin.

*Plus tax

FRANCES MCLAUGHLIN

TWEED PLUS LEATHER *Natural complement to the texture of tweed—the texture of leather; shining calfskin belt or shoes; yards of soft deerskin in a coat, a bag.*

HORST

Two worsted tweeds plus a belt, *above.* Blue-and-white jacket; dark blue skirt. By Davidow. $125. Saks Fifth; Harzfeld's. Wear-Right string gloves. $2. Saks Fifth.
Below: Tweed plus pale leather. Mixed, woodsy worsted suit. By Max Levine. $70. Altman; Marshall Field. Soft deerskin gloves, $25; beret, $20; bag, $90, plus tax. Cloth-supple deerskin coat, lined in Skinner rayon faille, $185. All, Best's.
Opposite page: Houndstooth checks plus furs. Worsted coat in a crystal-clear curve; by Lilli Ann. About $70. Saks 34th; The Broadway; Davison Paxon. Hat, made to order at Rex. Scarf of many mink skins, made-to-order, Willard George.

PHOTOGRAPHED BESIDE A PACKARD SEDAN

LEMUS

. . . PLUS FUR *Wool coat-like-a-dress; patterned like tweed; worn, in the city, with yards of mink.*

MADE FOR YOU

MADE TO ORDER BY A GREAT HOUSE; MADE YOUR OWN BY YOUR OWN IDEAS

MANY women famous for their chic have all their clothes made to order. If your clothes appropriation is large, there is no more satisfying way of spending it, for the peak of clothes-pleasure is reached through the made-to-order salons, where you take your pick of new American designs, new Paris models; where you are measured and fitted with superlative skill. Such elegance, such excellence of workmanship, are costly, not only in money, but in thought, in time, in patience. If you lack any one or all of these, then consider other ways of approaching this high degree of satisfaction, of identifying your clothes as very much your own. Here are ten suggested ways; among them some you might like to add to those you have worked out for yourself.

(1) Have the *one* kind of costume most important in your life made to order: a forever sort of suit; a long-lived coat; an evening dress (in a quiet colour to vary and renew with different accessories; in a calling-all-eyes colour, an invitation to view perfection). (2) Have your hats, even *a* hat, made to order, for hats are looked at as often as faces, and the right hat can carry a costume as a stamp carries a letter. (3) Have the ready-to-wear clothes you buy expertly fitted to you. It takes time, costs money, is worth all it takes of both. (Tip: if you're a touch over size 14, buy size 16 and have it fitted *in*.) (4) Begin a collection of belts and/or shoes, gloves, bags, in fine, long-lasting leathers—something the masculine eye approves and appreciates. The classics might be made to order; the surprises not. (5) Indulge in one unusual jewel or one jewel-size fur; wear it often, with many costumes. (6) Take a colour, an untired colour (this season it might be turquoise), choose it in several accessories; wear a quiver of it with every different costume, for a season. (7) Take a colour, an extraordinarily becoming colour, and pack all your clothes variety within its tones. Grey can work like this, winter and summer; so can navy blue. (8) Make one facet of a wardrobe singularly your own: rainy-day outfits of special gaiety; at-home clothes notable for their ease or their elegance. (9) Never follow a fashion merely because it is a fashion, but only because it is (if it is) a fashion for you—sure road to developing a highly personal style. (10) Go your own way, perhaps once a season, perhaps many times, in the yardage of your choice, with a Vogue Design for Dressmaking, still another expression of the made-for-you idea.

HORST

LEMON YELLOW, new, in this strength, for evening; sleeves, new, in this length, for big evenings; *above*, in a dress of stiff taffeta and heavy lace. Diamond jewellery by Harry Winston. In the background, red flock wallpaper, by Piazza Prints. *Right:* the Empire line, modified, a fresh play of colour in the placing of grey Persian lamb on red woollen. This coat, this cloche, and the dress *above*, all made to order at Henri Bendel.

UNDERTONE: the evening elegance of taupe taffeta faille, with a scarf of baum martens, bronze kid slippers, pale blue gloves. A Mark Mooring design made to order at Bergdorf Goodman. Delman opera pumps.

LAMÉ; PRECIOUS
A bag to go with many
an evening colour;
to order at Mme. Valentina.

THE BLUE GLOVE
is the new glove.
This, finely stitched capeskin
with a back-row of baby buttons.
Made to order at Bergdorf Goodman.

LEATHER JEWELS: closely fitted pigskin gloves; finely detailed crocodile bag. The gloves made to order by Fira Krasotkin; the bag made to order by Henri Betrix.

LEATHERS; PRECIOUS: new-classic shoe, tapered, delicate; short pigskin gloves, with pairs of gilded buttons. Calfskin shoes made to order at Saks Fifth Avenue; gloves made to order by Fira Krasotkin.

HORST

SKIRT SURPRISE:
made of cotton—tough, awning cotton; made to order (no two ever precisely alike) by Phelps. The leather belt comes with it; you add your own top and scarf. Reversed calf shoes, $27. Frank Bros.

HIGH SEA SHADES. Vigorous colour, part of the blue wave, in a Sophie gown of silk brocade with a green tulle stole. Made to order at Saks Fifth Ave. Photographed in Louis C. Tiffany's Long Island house.

HORST

LONG BLUE NOTE
Big-evening satin with sleeves; hem crimped up at the ankle. Made to order at Hattie Carnegie.

PRECIOUS CLIP, a flower shape paved in gems. By Schlumberger.

THE TILTED BERET

Simple, distinguished, a black felt hat that is all shape and angle. Made to order by Charles James, hat-designing again this season.

ONE PALE TONE, TWO FABRICS: beige wool jersey, green-beige silk satin, combined, newly, in a late-day dress of intricate cut.

Made to order at I. Magnin. Maximilian Russian sables, and two-toned turban by Lilly Daché, also at I. Magnin.

HORST

MISS LESLIE NAST

Miss Nast is the daughter of the late Condé Nast. She lives in England with her mother, Mrs. Rex Benson. She was presented at Court and made her début this year in London and is now in New York for the winter season.

A GIFT FROM THE MARQUIS

A single conversation that affected the whole course of one man's thinking

BY ROBERT HILLYER

"It is not only that these little spurts of anger flood your system with adrenalin," the old Marquis said, looking across the sunset over the fields of Touraine, as we lingered by the gate-posts of his driveway. "That is the physical explanation and is well enough for an age that likes to explain everything in physical terms. But think, if you will, of your spirit like a delicate bird caged in your heart. How it must beat its wings in terror of these onslaughts, these blood-red thunder clouds that pass over your mind and shake your being. Or better yet, think of your spirit as a young child, dependent on your thoughts, wiser in the things of Heaven than of earth, and pitiably incapable of understanding why you are so frequently angry. Three months ago you suffered a calamity, yes; but yours ought to be a sun-lit life as lives go."

The Marquis made no apology for extemporizing a little sermon as we stood in the road saying goodbye. It is the privilege of the French, he would say, to talk philosophically—of the French and of the old. He punctuated his sentences with periods of silence, as though calling on the fading summer sky and serene pastoral landscape to illuminate his words with the hint of eternal peace that rounds out a June day.

His eyes were young and clear blue, but his pointed white beard and neatly flattened white hair gave him the look of an Oriental sage. Flowing robes would have become him better than the short-tailed morning coat, striped trousers, and high wing collar which, with no concession to the warm season, he clung to as befitting his dignity as a nobleman and a member of the French Academy. He was, at seventy-five, small but perfect, a yellowed ivory statuette of spare and graceful old age. And so kind! Nothing that he had lost—and he had lost everything but these three acres of vineyard and garden politely called *Le Parc* and the small, neat house politely called *Le Château*—nothing had embittered him.

The Marquis was alone in the world except for the old woman servant who took care of him for probably no wages at all. Léontine, her name was; I wonder what has happened to her. His wife had died long ago. His daughter, who had married my cousin, had moved to America and had been dead for over a year. Both his sons had been killed in the first war. But the Marquis never spoke of the dead; he spoke of his wife, of his daughter, of his son Raoul and his son Robert, quite as if any one of them might presently be coming in from the garden.

As I stood there listening to him I became more and more abashed with the thought of how much confusion I had brought to the Château during the afternoon. Oh, I had said nothing of my ragged nerves, but the Marquis was not one to dwell on small talk and surface appearances. We stood there, hesitating to say goodbye before my departure to America. Also, I felt melancholy at the thought of my bare little room at the inn in the village and the renewal of small concerns which would plague me again when I was alone. So we lingered there, watching the sun go down behind the tall heads of wheat, glowing as red as the wild poppies that bloomed everywhere among the green stalks. The Marquis inhaled the cool evening sweetness, his sensitive nostrils quivering slightly.

"Think of your spirit as a young boy watching you anxiously for a sign of friendliness and of peace with the world. How heavy a burden modern psychology has put on parents! The father and mother must think twice before speaking or acting, lest by some indefensible carelessness they scar the pliant young mind forever. Should you be less responsible to the soul that has been entrusted to you than to your child? I don't think so. Whatever people may say—even theologians—I do not believe that the soul becomes stained and ugly with the sins of a life. No, it is young forever. And let us not speak of the soul as 'it.' Let us say, *he* is young forever. He may be beaten into unconsciousness or crippled by the furies of evil thoughts, he may be aghast with incomprehensible violences, but the soul himself, though tormented, is still innocent enough to recover his original joy if we have a change of heart—even that desperate change of heart known as a deathbed repentance.

"These sudden tempers of yours are a dismay to those who witness them, and, as you say, they really make you ill. But they do worse than that, for they torture the trusting child who looks to you for a happy knowledge of life and can not understand why he should be constantly upset, and for no good cause. He is always well-behaved, yet you punish him as if he were incorrigible. He is a guest under your roof, the child of God confided to your care, and you assault him with a thousand ungovernable terrors. He simply does not understand. It is a pity that people dwell so much on Original Sin. Let us remember Original Joy."

The Marquis spoke buoyantly, not sadly, like someone who points out the right path just before we have taken the wrong turn. The damage, he seemed to say, was not grave, but it so easily could be.

My old friend was right. During the harassed weeks since a misfortune that had shaken me badly and deprived me of sleep, I had got into the habit of yielding to sudden flurries of temper over the smallest things. There was a tenseness in my voice when I asked the slightest favour, as if I were to be denied it. The ease with which I interpreted the smallest mishap as a personal affront was not endearing me to my friends. Sometimes the whole elaborate machinery of the universe was set in motion to blow out a match with which I was about to light a cigarette, or to give me the wrong telephone number, or trip me up at night over my own shoes which I had left in the middle of the floor. There *(Continued on page 202)*

WALKER EVANS

FAULKNER'S MISSISSIPPI

The geography of William Faulkner's world, of his ten novels, his short stories, of his new novel, "Intruder in the Dust." . . .

Six pages of photographs by Walker Evans

William Faulkner has created, on the landscape of Mississippi, a violent legend. Roped into his twining series of ten novels, his many short stories, there is always the same masterly background, an effective pressure on his characters. Although he calls his vast county Yokanapatawpha, and his town Jefferson City, the descriptions fit only too well Ripley and Canton and Holly Springs and a dozen other Mississippi towns. The Faulkner landscape always has a ruined plantation, mules and a wagon and Negroes in a unit, a crossroads store, a jail, the courthouse in Courthouse Square, a graveyard, a poor white dogtrot cabin, a cupola'ed house on a street, Negro cabins with cotton growing to the door, and always, the tracks of the railroad. These are standard equipment in Faulkner's Mississippi.

On the roads of the Delta when the summer air is a long, slow quiver and the paintless cabins, the ecru land and the air melt together, it is quiet in the working daytime. There are always mules in the foreground: "Though the mules plod in a steady and unflagging hypnosis, the vehicle does not seem to progress. It seems to hang suspended in the middle distance forever and forever, so infinitesimal is its progress, like a shabby bead upon the mild red string of road." [*Light in August*]

"RUIN RISING GAUNT"

Symbolically, historically, a plantation house is always important in Faulkner; sometimes gutted, sometimes burned, with only four chimneys standing, sometimes half-ruined, it raises its paintless face in *Intruder in the Dust*, in *The Hamlet*, in *Sanctuary*, in half a dozen more. It may look like the calm beauty of the photograph on this page—weathered mauve-pinked grey, which was once white, set in the beige glow of grasses: ". . . ruin rising gaunt and stark out of a grove of unpruned cedar trees. It was a landmark, known as the Old Frenchman place, built before the Civil War; a plantation house set in the middle of a tract of land; of cotton fields and gardens and lawns long since gone back to jungle, which the people of the neighborhood had been pulling down piecemeal for firewood for fifty years or digging with secret and sporadic optimism for the gold which the builder was reputed to have buried somewhere about the place when Grant came through the county . . ." [*Sanctuary*.]

STORE IN TOWN

FAULKNER'S MISSISSIPPI *continued*

Although Faulkner's Mississippi centres around his imaginary Jefferson City, it bears a living likeness to a dozen towns in which the core is Courthouse Square, with its Confederate statue and its four sides of arcaded stores. Some of them are high-galleried, a dry, faded pink brick, some new and poison green. In towns where the hardware shops now have automatic dishwashers and the drugstores sell Chanel soap, there are still general stores which have "the old smells of cheese and salt meat and kerosene and harness, the ranked shelves of tobacco and overalls and bottled medicine and thread and plow-bolts, the barrels and kegs of flour and meal and molasses and nails, the wall pegs dependant with plow-collars and hames and trace-chains, and the desk and shelf above it on which rested the ledgers." [*The Bear.*] Some of those stores may have been passed by Grant's Army on its way to Vicksburg, where thousands of Union soldiers lie in the Military Cemetery, shaded by the South's magnolia trees, its black cypress.

MILITARY CEMETERY

WALKER EVANS

"CROSSTIES CUT OFF EVEN"

All through Faulkner's Mississippi runs the thread of the railroad. In the Delta country, the riders can see the interminable frieze of women and children chopping cotton, a single mule in the distance, can see the sharecropper cabins that often seem to have just one enormous bed and a pink quilt. "There was a track and a station and once a day a mixed train fled shrieking through it. The train could be stopped with a red flag, but by ordinary it appeared out of the devastated hills with apparition-like suddenness and wailing like a banshee, athwart and past that little less-than-village like a forgotten bead from a broken string . . ." [*Light in August.*] Sometimes, as in *The Unvanquished*, there is "only a drowsing solitude of track which had sent no smoke and heard no bell in more than a year . . ."

THE MISSISSIPPI

CROSSROADS STORE

WALKER EVANS

COURTHOUSE

WASHWOMAN'S CABIN

FAULKNER'S MISSISSIPPI *continued*

Faulkner's Mississippi is fed in one way or another by The River: "there was a high bright rosy glow quiet beyond the trees and shining on the river." [*The Unvanquished.*] By the bricked and white painted courthouse in the centre of its arcaded square. By the Negro washwomen whose cabins have slippery irons. By "the paintless Negro cabins where on Monday morning in the dust of the grassless treeless yards halfnaked children should have been crawling and scrabbling after broken cultivator wheels and wornout automobile tires and empty snuff-bottles and tin cans and in the back yards smoke-blackened iron pots should have been bubbling over wood fires beside the sagging fences of vegetable patches and chickenruns which by nightfall would be gaudy with drying overalls." [*Intruder in the Dust.*] By the Negro churches with tiger lilies and chokeberry in graveyard, "a weathered church lifted its crazy steeple like a painted church." [*The Sound and the Fury.*] By the crossroads store ["The Bear"]: "placarded over with advertisements for snuff and cures for chills and salves and potions manufactured and sold by white men to bleach the pigment and straighten the hair of Negroes that they might resemble the very race which for two hundred years had held them in bondage and from which for another hundred years not even a bloody civil war would have set them completely free."

SHARE-CROPPER CABIN

COUNTRY CHURCH

DOGTROT CABIN

COLONEL FALKNER'S MONUMENT

SCROLLED, BALCONIED HOUSE

Faulkner's characters may live in "a paintless two-room cabin with an open hallway between." [*The Hamlet.*] In dogtrot houses, where sometimes there are a pump and a sewing machine and a beautiful wooden chair bought at the hardware store. Or they may live in a "big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies." ["A Rose for Emily."] And they are buried, the ones who owned the scrolled balconied houses where their families may see "the graveyard on the knoll and the marble shaft at Uncle Dennison's grave." [*The Unvanquished.*] In such a handsome cemetery (*above*) lies William Faulkner's grandfather, the Colonel, who spelled his name without a *u*, and who was shot dead on the main street of Ripley, Mississippi.

Famous feet
of Valerie Bettis
(whose dancing in *Inside U.S.A.*
is one of the hits of the show)
photographed for both these pages.

Square-toed shoes

Delicate and sleek, this newly tapered version is as elegant as
a Louis XV shoe, has a courtier's red heel, a grosgrain bow.
In calfskin, black with red, by Julianelli.
About $21; Lord & Taylor; The Blum Store; Famous-Barr.
Berkshire nylon stockings, in "Mistletoe," a taupe tone. $2. Lord & Taylor.

RAWLINGS

Lacé-patterned stockings

New: the nylon stocking with a lace-weave medallion placed low to show beneath evening skirts. By McCallum in "Siren," a clear off-black. $3.50; Bergdorf Goodman.

Black velvet opera pumps, $24. Delman.

Gloves by Superb. $8. Bergdorf Goodman.

Jewellery by Verdura. Miniature Louis XV chair; Frederick Victoria.

ANTIQUE ROCK-CRYSTAL JEWEL CASKET FROM FREDERICK P. VICTORIA

Crystal-clear news

The waterfall flow of crystal caught against shining stones—is news-of-jewels for day. The clear sparkle of perfumes in crystal cages—is a thought-association *with* such jewels, as here. Four are newly blended scents; two are familiar, well-remembered ones. Reading clockwise, from top: Dana's "Emir," a known, light, Far East scent. Gold-washed locket pin set in a sunburst, $35*; Bonwit Teller. Ciro's clear, fluted sweetness, "Reflexions." The thin, classic gilt compact by Wadsworth, $5; Henri Bendel. Massed, triple-roped necklace—crystal rondelles and gilt metal—designed by Miriam Haskell, $50*; Saks Fifth Avenue. Millot's happy new flower, "Revelry." Rhinestone and crystal pin, $10*; clustered earrings to match, $10*. Both by Reja, at Ciro. Gilt clamshell hinged to hold a working manicure set, by Mosell, $7; Bonwit Teller. Molyneux's new "Magnificence," of an almost metallic brightness. Rope of crystal, rhinestones, pseudo pearls, $15*; crystal and glitter necklace, $25*. Both, by Lisner, from Lord & Taylor. Yardley's new, delicate blend—spicy "Lotus." Jean Patou's first new perfume in twelve years, "L'Heure Attendue," a deep scent petalled at the edges.

*Plus Tax

RAWLINGS

Colour deception

You might think that the still-life sprawl on the table above happened just before the photograph was taken. But except for the spilled *crème de menthe*, it's really almost all *trompe-l'œil*. (The illusion of books, sealing wax, envelope, pens, keys, letter, was painted on this English table sometime in the eighteenth century.) . . . You might think that the rich mauve-ness of the nail enamel above is part fantasy, too. It is a new, never-seen-before colour: Revlon's "Orchids to You," meant to be worn with mauves, leaf-greens, blues, as "specially" as an elaborate jewel might be worn. . . . And, lastly, you might think that the fabulous jewels above are real; and here you'd be right, quite right. The bracelet is flexible gold paved with diamonds, a polished row of cabochon-cut emeralds for its heart. Ring: a wide span of diamonds and a band of emeralds, set in gold. These, and the jewelled gold lighter, the jewelled gold cigarette holder (almost as delicate as a wisp of smoke) are from Van Cleef & Arpels. The antique English library table, from Frank Partridge.

MRS. SCHLEE IN HER DRAWING ROOM

HORST

Mrs. George Schlee

IN HER NEW YORK APARTMENT

Mrs. Schlee, known in the designing world as Mme. Valentina, has taken an apartment on the East River, and decorated it (who better?) herself. Mrs. Schlee likes to give parties, has a flawless formula for grouping, lighting, and comfort. (A formula which inclines her guests to stay *very* late.) She likes to blend rather than match her colours, periods, guests.

Above: Mrs. Schlee's bedroom, a blending of greens, old French carvings. She wears an at-home costume of mauve India cloth, wraps over it a red sari. Often she "combines," makes up a costume as she goes. A top, a skirt, an overskirt, a scarf. *Opposite:* The large drawing room: bland and beautiful panelling, background for brilliant upholstery, often of materials from her own shop. She wears a porcelain-white brocade dress, an antique Russian diamond necklace set on ruby velvet; fastens a tilt of velvet to her head, believing that this year American women will wear, as in Paris, hats with full evening dress.

Eric

Dior's fan-draped long dress; big hat

Changing the whole look of after-dark fashions, the big hat, the bold hat, worn with the long, décolleté dress. Here, the hat's a sweep of black velvet, worn with Dior's fan-draped dress of black wool.

PARIS EVENING IDEAS

News at Schiaparelli: zigzag fashion; "Zut" perfume

The sharply angled silhouette that is part of Schiaparelli's fashion news, brilliantly done, *opposite*, in plaid taffeta, the spiral flounces wired to wing out. Above the excitement, the high severity of black silk jersey. With it she shows Perugia's beige suède shoes, "Jungle Pink" stockings, made by Schiaparelli in America; and snares the whole costume's zest and spirit in her new perfume, "Zut." To complement her famous "Shocking" perfume torso-bottle, the new fragrance appears in a bottle shaped like a pair of legs, candid in spangled trunks, standing in a lost circle of skirt. (See page 206)

Eric
Pleins
T?

The blown-back line

Opposite page. In Balenciaga's favoured line: black taffeta caught in back-sweeping motion. Back-curving cowl, adjustably bare. The black toque has blown-back wings. The dress at Hattie Carnegie; I. Magnin; Garfinckel's; Neiman-Marcus; Kaufmann's.

The fur-bound sari

Left. Balmain wraps day-time saris of fabric and fur. Here, a leopard-hemmed length of black wool broadcloth. It is worn over a plain black dress with a jab of knife pleats behind the knee. Close, deep hat of peaked gold lamé.

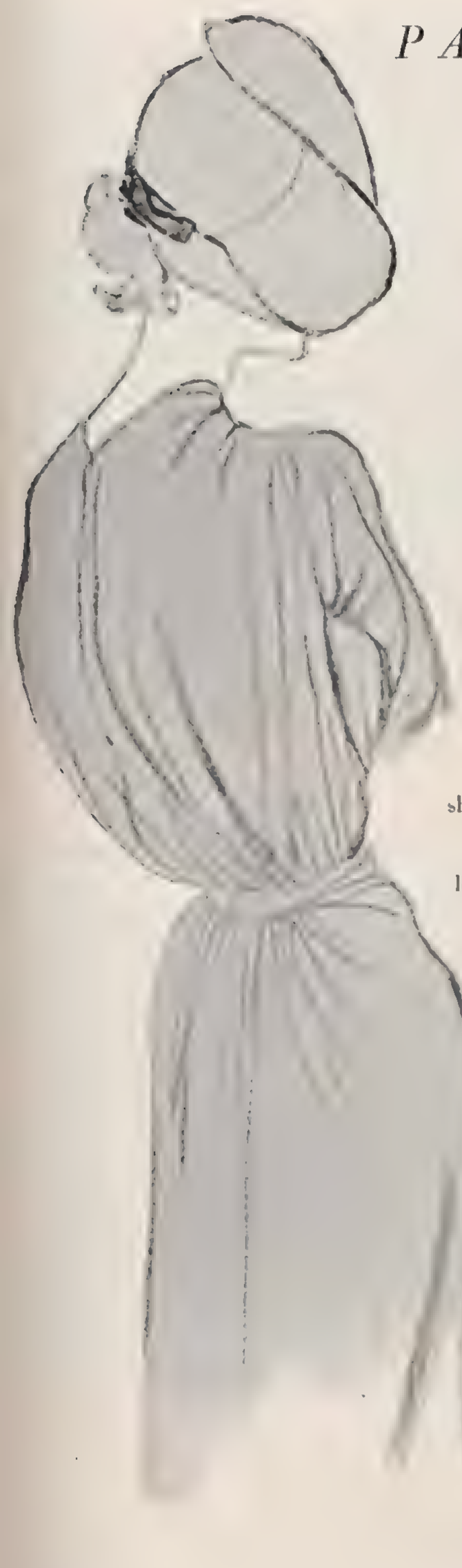
Little jewel in jersey,

i.e., the fine, deceivingly simple dress of wool jersey is a Paris revival for autumn—in especial a revival by Balenciaga, whose early triumphs were this type of dress in this same fine black wool jersey. *Above:* the dress with a smooth-front skirt, fullness and a peplum in back.

New slants in wool

Balenciaga wool dress along asymmetric lines: the bodice surplice-cut to a slant; the slim skirt with a half-peplum over one hip, a loose panel over the other. Unexpected: the big skimmer hat.

PARIS DRESSES FOR DAYLIGHT

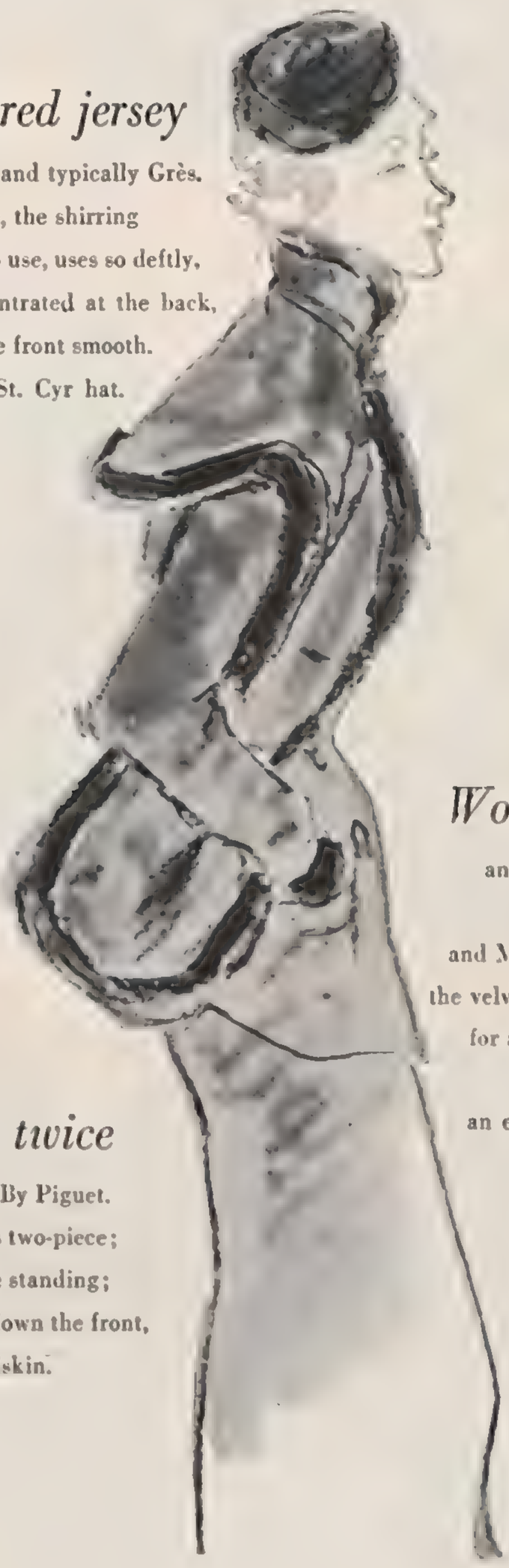


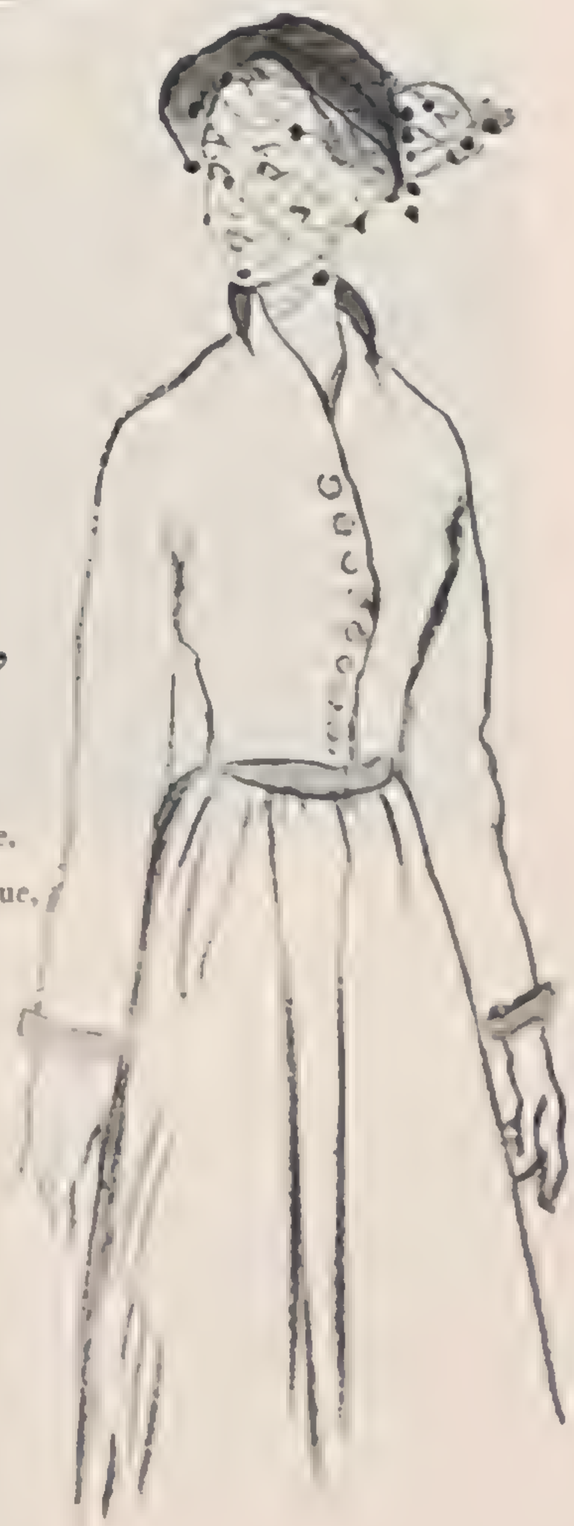
Asymmetry in tweed

by Balmain, the bodice accented
by a slanted cashmere scarf;
skirt, spiral-cut, straight-hanging.

Shirred jersey

by Grès, and typically Grès.
Here, the shirring
she loves to use, uses so deftly,
is concentrated at the back,
leaving the front smooth.
Claude St. Cyr hat.





Wool, velveteen,

an autumn combination
the U.S. loves
and Molyneux uses; this time,
the velveteen red, wool navy-blue,
for a tight jacket
brief as a bellboy's,
an easy, gathered skirt.

Jersey twice

for the dress, the stole. By Piguet.
The dress is two-piece;
the stole has two collars: one standing;
one cape-like and continued down the front,
bordered in sealskin.

Erté

PARIS COUTURIER'S ACCESSORIES

Swan-neck shirt,

cut to the long, curved lines of a narrow throat,
jet-buttoned to the chin. In black jersey by Schiaparelli.

Pigskin travel bag,

large, lightweight, leather-lined. By Morabito.

Lizard bag for day,

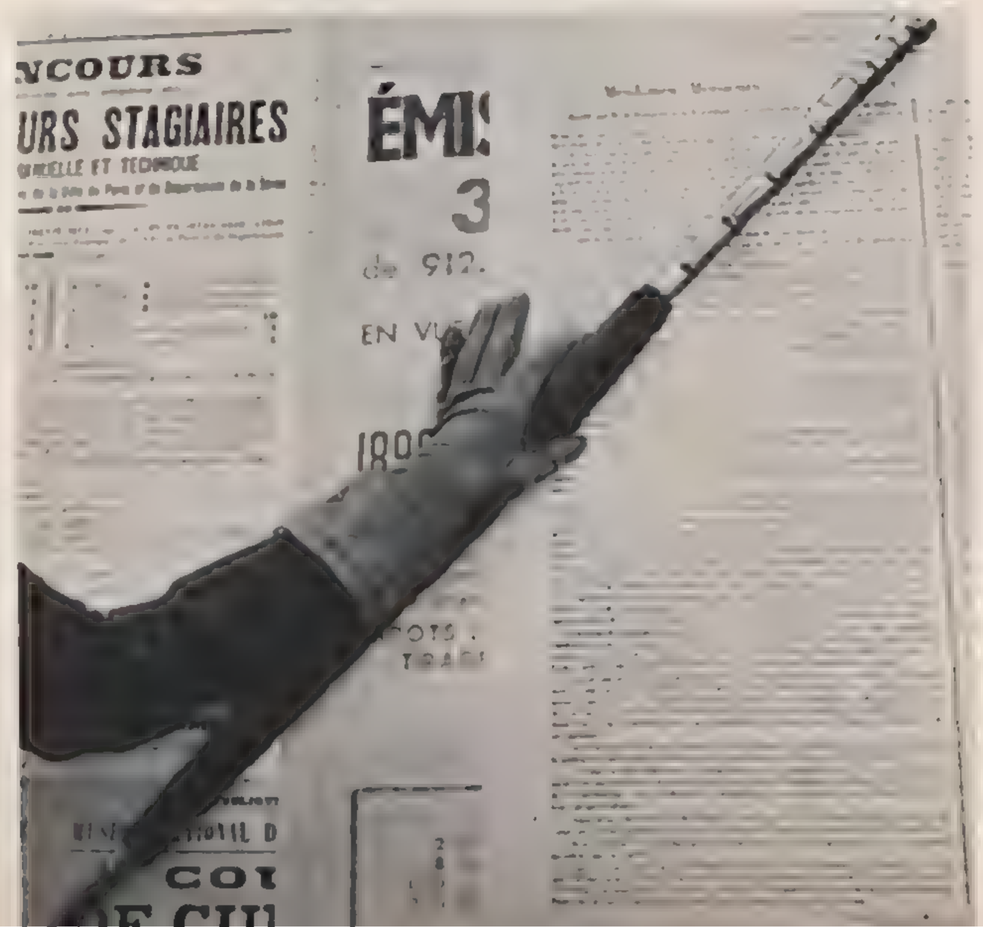
black, jewel-closed,
leather-lined.
Lizard, too,
the satchel handle.
By Morabito.

Small-cuffed glove,

in town, in the daytime.
Brown capeskin, hand-stitched,
the turned-back cuff narrowing
on the underside.
By Legrand for Dior.

Sword-sheath umbrella,

black silk on a long, narrow handle,
in gilt metal bamboo.
By Vedrenne for Balmain.



The surplice glove:

cream glacé over-glove, suède under-panel,
the wristband elasticized on the palm side. By Roger Model for Schiaparelli.

Beaver-lined gauntlet:

in palest green suède. It has a wrist strap, a deep side-vent,
buttons on the back. By Roger Model for Jacques Heim.

Chevron-striped gauntlet:

in chamois. The diagonal stripes in darker beige suède. By Legrand for Jacques Fath.
Jacques Fath's grey flannel suit, yellow-and-grey tweed smock coat.

French-cuff gauntlet:

the cuff, made by a deep fold in the long length, buttoned double.
In cocoa brown, handsewn. By Legrand for Jacques Fath.

Town-brown bag:

shaped like an envelope in calf, bound with
a narrow punchwork band, like those on a man's shoes. Dior.

COFFIN

Big bag, exception

among fall collections
of smaller ones, Schiaparelli's
huge brown leather travel bag,
with deep outer pockets,
circling leather straps.
By Roger Model.

COFFIN

Bare shoulders, stole-covered

Piguet's completely bare-shouldered black taffeta dress with lampshade shirred skirt, the shoulders covered, during late daylight, by a green velvet-bordered stole. His Directoire necklace, a glow of unreal amber and topaz.

PARIS IDEAS *continued*

The evening cloche

Part of the new fashion for hats-by-night:

"Carol," black velvet cloche by Jacques Fath,

worn with a bare-shouldered, full-length evening sheath.

The jewel note, long, pendant earrings.

BYZANTINE COLOUR IN PARIS JEWELLERY

Dior's Indian bangle, often worn several at a time; chip stones in two bold colours, gold sequins.

Massy necklace in crude reds and purples; one of Dior's Eastern-air designs.

Raw yellow with garnet-red drops on Piguet's Empire necklace.

Fiery ruby-red ovals against round rhinestones: Dior choker.

Short short

Concentrated elegance: black Russian broadtail jacket. stopping at the waist, blousing a new bit above the satin sash. Designed by Mark Mooring to complement late-day dresses, to consider full-blown evening skirts. Jacket and velvet cloche made to order at Bergdorf Goodman.

Long short

Continuous elegance: pyramid, beginning with a half-hat of black feathers, slanting out to the hem of a velvet-banded black Russian broadtail coat: to look new, staccato, over slim-skirted late-day or dinner dresses.

Coat by De Leo. At Altman.

Hat by Mr. John.

HORST

The narrow arrow

The curved bow

Two ways with autumn suits

Vogue Designs for Dressmaking

This season, there are no hard and fast rules about silhouettes. You might choose a slender spindle-of-a-suit, put 70% of your emphasis on a tall, thin, architectural skirt. Or a long, inswerving jacket that moves gently to a flattering conclusion. *Above:* Below-the-hip jacket, long, smooth, curved as a scroll, arching up to a firm but flexible collar. The skirt, slender. Try it, perhaps in a deeper-than-taupe wool, or that elegant elephant grey, in a smooth, duvetinish surface. Design No. 459. *Opposite:* Twice-buttoned short jacket, that follows your ribs faithfully down to the waist. The skirt: peg-top, a brisk, brief angle at the hip, narrowing down to a slim cylinder. Add a stole of the same material, and it and your pride will keep you warm well into the winter. Consider it in red, forest green. Vogue Design No. S-4927. For back views and sizes, see page 224.

PEOPLE ARE TALKING ABOUT...

GRAHAM GREENE is the English author of the spiritual suspense story and current best seller, *The Heart of the Matter*. Tall, almost skeletal, he is a convert to Catholicism, an absorbed student of psychology. A master of psychological thrillers, such as *The Confidential Agent* and *The Ministry of Fear*, Greene writes his novels as if they were a series of film sequences which they often turn out to be. Except for rare junkets abroad and dippings into foreign underworlds, he lives in Oxford with his wife and two children.

COFFIN

ROBERTO ROSSELLINI is a potent new film force, the director of the magnificent Italian movie, *Open City*, and the more recent *Paisan*. Although he starts with a script, it is often abandoned, for Rossellini likes to improvise from life as he goes along, prefers non-professionals to actors in his cast; soon to be shown here, his *Germany, Year Zero*.

JOFFÉ

DR. PETER C. GOLDMARK is the Hungarian-born inventor of Columbia's new, long-playing Microgroove recordings. Because of the size of the grooves (no bigger than a human hair) and the slower speed at which it revolves, a twelve-inch unbreakable Microgroove disc allows twenty-two minutes of uninterrupted music on each side, instead of the usual four.

GEORGE S. KAUFMAN directed the new comedy, *Town House*, a play strung together from John Cheever's stories which appeared in *The New Yorker*. A febrile man with a bump of a forehead and a maniacal tuft of hair, Kaufman's own play, *Bravo!*—about his 40th playwriting collaboration, this time with Edna Ferber—opens in November.

LIDO

ALEXANDRE KALIOUJNY, twenty-five-year-old character dancer, is a star of the Paris Opera Ballet now on a limited U.S. tour, arranged by the French government as a good-will gesture. Another star of this state-subsidized company—started by Louis XIV—is the enchanting ballerina, Yvette Chauviré.

MARY McCARTY is a sweetly funny singer, one of the stars of a young review called *Small Wonder*. With an ingenuous enthusiasm she gives a third dimension to songs that might otherwise be thankful for two; in one of her best, "Flaming Youth," manages to be satiric and nostalgic simultaneously.

PENN

GREER GARSON retains her viola-voice and invincible lady-likeness even on the trapeze from which she swings in her latest picture, *Julia Misbehaves*—the film version of Margery Sharp's crisply funny novel, *The Nutmeg Tree*. Irish-born, Miss Garson was acting in London when she was snapped off to Hollywood; there, in Hollywood tradition, she was paid to do nothing till the week before her contract expired when she was given the leading rôle in *Goodbye, Mr. Chips*.

MARC CONNELLY (*above*), whose *Green Pastures*—which he wrote and directed nineteen years ago—has become a part of theatrical Americana, has written a new fantasy, called *A Story for Strangers*. It involves a small town, a talking horse and its miraculous effect; in it pretty Joan Gray makes her Broadway début as the ingenue.

CECIL BEATON (*right*), Vogue's famous photographer and artist, has mined other fields, as reporter, actor, designer of stage and movie costumes and sets. His book of comment and photographs, *Portrait of New York*, is like a valentine with a sting.

CECIL BEATON

I'M STILL A HOSPITAL VOLUNTEER

But there aren't enough of me to fill the hospitals' need

BY GRACE HEGGER CASANOVA

It was during the war, six years ago, that I became a library volunteer in a big city hospital. From the beginning, I knew I had found my right niche, and that niche has widened and deepened until I can not conceive of life without it. Unfortunately for the hospitals all over the country, not every one felt the same way, and enrollment fell over 80 per cent from its peak in 1944. That year in Greater New York we had 8,500 Red Cross Nurse's Aides—now we have fewer than 500. Why?

Those pretty Nurse's Aides, with returning husbands and new babies and little or no domestic help, are now doing all their volunteering at home. Some complained that they were bored by committee meetings, and paper work. Some just wanted to have fun. Older women found it less dramatic to write a letter for Aunt Mamie crippled with arthritis than for a young veteran with a lost right arm. Easy excuses for non-appearance, which during the war women were ashamed to make, began to crop up again. And, in truth, there was a fatigue of spirit and a disillusion which made any kind of work not essential to our immediate well-being something to avoid.

But recently (in New York, at least) there has been a revival of interest in volunteer aid. Some of this, I think, can be traced to the publicity being given to the rehabilitation of the disabled civilian with methods developed in the Veterans Administration; some to the eloquence and achievements of Dr. George G. Deaver and Dr. Howard A. Rusk and to the inspiration of the Baruch Committee on Physical Medicine, which resulted in the setting up, three years ago, of the Institute for Rehabilitation at Bellevue Hospital. Victims of polio, paralysis, arthritis, heart complaints, tuberculosis, can now walk and work again instead of dragging out a hospital existence which is 10 per cent pain and 90 per cent boredom.

A project similar to the model one at Bellevue is being inaugurated at Goldwater Memorial Hospital, in New York. There will be 200 beds devoted to patients with chronic diseases who have a more than fair chance of a recovery sufficient to enable them to fill jobs, or to live at home and take care of themselves. A personnel of physicians, nurses, social workers, occupational and physio-therapists, recreation and vocational guidance specialists will supervise this experimental group, and this is where the volunteer comes in—*or comes back.* With the shortage of the above trained specialists, there is a need for the non-professional with controlled sympathy and a sense of responsibility who will take over the work the trained worker initiates. . . Mary is learning again to brush her hair. . . Jack is learning how to get out of bed into his wheelchair. . . Elizabeth, to get out of her chair and crutch-walk. . . Michael, with his crutches, to get on and off the standard curbstone, to time himself with the red and green lights when crossing streets, to get in and out of the model omnibus—all the above regular rehabilitation equipment. But the patients soon tire and grow discouraged unless there is someone who, day after day, gives a hand and appreciation.

This new kind of instruction calls for a new kind of volunteer, one to whom the routine of ward service may not appeal. If occupational and physical therapy are not down your alley or you don't like working in canteens or clinics, what about creating a music hour with records and talks about the composer, or organizing a percussion or swing band among the grade and high school students? Would you like to wave a baton for the glee club of men and women over fifty? What about bringing lecturers to the Adult Education class, or sponsoring a fashion show where the patients make their paper costumes, and "stars of screen and radio" judge and give prizes? Examples of the remedial value of music and other forms of recreation are a source of amazement to the very people who provide them.

The Patients' Library is dearest to my heart and whatever my other hospital activities, every Monday I spend five or six hours filling my book cart with "the right book for the right person at the right time" (*bibliotherapy* it is called) and going to the wards to visit my friends. For dear friends these chronically ill patients grow to be. We library volunteers are often the only visitors they have, their only contact with the outside world, and it is as important to lend a listening ear as it is to lend a book. And what hours we save the nurses by this distraction! It is our hope that some day the librarian, trained in readers' advisory work and in scientific research methods, will be appointed, as a matter of course, a staff member in every psychiatric clinic. She will read case histories, attend staff conferences, and will prescribe a diet of books as is prescribed a diet of food.

Every spring and fall the Hospital Library Bureau of the United Hospital Fund of New York offers to the book-loving volunteer a training course which consists of five teaching sessions at the Bureau and twenty-one hours of practical experience in a hospital library, taken simultaneously. Although the Patients' Library may be headed by a professional librarian, the volunteer is indispensable, whether she trundles a book cart around the hospital or hands out books behind the library desk.

Have I caught your interest, you whose children are at boarding school or college or are married? You who have come from one town—or neighbourhood—to another and are a bit lonely? You who have lost someone very dear in the war? You who would vaguely like to "do something"? I assure you there is no more rewarding occupation than a day spent in a hospital where you feel you are needed every minute and where at the end of that day, tired though *(Continued on page 196)*

REPORT FROM PARADISE... THE VIRGIN ISLANDS

Its faults, flaws, and satisfactions, reported by one who lives there.

NANCY GIBNEY

SINCE my husband and I arrived in the Virgin Islands a couple of years ago, we have seen a great many magazine and newspaper articles equating this place with Paradise. Paradise it may be, but if it is, there must be some pretty sore saints. It takes a lot of muscle or money to live at all well here. It takes a lot of patience and *folie de grandeur* to think that life here is an eternal reward.

If this is Paradise, then Paradise looks a little like Maine, a little like Madeira, but mostly like nothing but itself—a long cruel march of cone-shaped cays and islands through a brilliant sea. Green pastures are very rare: most of the year the land is dried to desert colours, olive and rusty purple and gold. The soil yields few fruits, and those must survive the clutches of a parasitic vine called Yellow Love, some featureless bugs called Blice, and the Sea Blast—"Trade Wind" is the more romantic term.

The colour, the style, the scale are all in the landscape: local culture is limited and drab. The closest thing to a native art is the weaving of hats and mats. The closest thing to native music is far from it indeed. We first came down in December, 1946, and for a month we heard nothing but "I'm Dreaming of a White Christmas," in harsh dispirited tones that didn't mean snow. A few bands now imitate Calypso for the tourists, but left to themselves they prefer the radio tunes from the States.

The beaches are wonderful, with tall frowsy palm trees posing along them, and the generous gifts of a warm ocean washing up on them—lovely eccentric coral and sea fans and shells. But if you live on a beach here you suffer for it twice daily: at dawn and at twilight, the sand flies would try an angel's temper. For a year we had a house opening directly out on a quarter mile of sand. We got tough ourselves, but the friends who stayed with us took a terrible beating. The night they arrived, the women would come down to dinner wearing stripped resort clothes and wafting the usual come-on perfumes. The second night they were always muffled to the ears and giving off fumes of Scat, Beat It, Fly Dope, and Repello.

There's a lot of lucky weather here, but not quite a climate. The months from December to May should have a hard enameled finish, with the temperature moving between 70 and 82. But at any time of the year you may coincide with violent rains. Not that these rains are anything that Somerset Maugham would bother to come in out of—they last for five minutes, often soak one chair on a terrace and not the next one, and disappear, leaving the air as high and dry as ever.

The islands' violent history has drained off like the rains, leaving them strangely free of scent or association. You can read history in the square grace of the old Danish houses, with their innocent wiles of windows and galleries and stairs; in the crumble of vine-grown ruins; in the size of the mango and mahogany trees. But you can't read it in the St. Thomas library, which has every known work on race relations, including a book that proves that Beethoven was a Negro; has *The Brothers Karamazov* listed under Biography, *War and Peace* under Sociology; but has only indifference to the local past.

In spite of the big new tourist boom, this is still far from a professional resort. Of course, the American Virgin Islands are free ports, and you can smoke and drink yourself to death with great speed and small expense, if that's your idea of a good time. But there isn't a golf course, or a good restaurant, or a casino in the islands, and you get your tennis workout trying to find a tennis court. The water is full of game fish, but they, too, are unprofessional and seldom take a lure. St. Croix has two hotels on beaches; St. John has a boarding house with a National Geographic strand, and—a few miles away—a small colony of furnished beach cottages where you can live a hard inelegant life for six or seven hundred dollars a month. But wherever you stay on St. Thomas, you have to take a long automobile ride to swim.

Almost any one of the French or British West Indies has more to offer in atmosphere, sport, entertainment. And still the tourists crowd the incoming boats and planes—the honeymooners and divorcées arriving together; the people who wail that Taos, Mallorca, Acapulco are ruined arriving with the people who ruined them. And a surprising number of tourists outstay their round-trip time to buy land here and build houses.

I suppose our own case is a typical one. When we left New York in 1946, we had no thought of skipping the country forever. My husband had contracted to write a book, and he thought it would be nice to write it underwater—under well-lighted tropical water. We went first to Haiti, hoping to rent a house for the winter there. We were enchanted by Haiti—the loom of jungle mountains, the drums playing like juke boxes, the people moving like cats and speaking better French than the French ever felt they had to. But Haiti had sharks and malaria: no one dreamed of swimming in the sea or living at sea level. And Haiti had the authority and complexity of a continent; we wanted something simple and island-size. We came on to the Virgin Islands.

After Haiti, St. Thomas seemed as safe and sanitary as a Burton Holmes travelogue. There were no tropical diseases, no language or resident difficulties; the sharks were at a minimum and the barracuda, though many, minded their own business. We thought the good hotels on St. Thomas were bad—folksy and consciously quaint; and the bad ones were scarcely better. (It took us a while to find out about Miss Eugenie Lockhart's place, where you feel that you really are somewhere, and not *(Continued on page 213)*

New blue: "Divine"

A year of fresh blues... and this clear, frail shade called "Divine" has,
out of the blue, the air of a whole new idea.
These gentle, closeted clothes are the colour of the sky;
the perfume on the table over there *(left)*
was distilled in terms of the sky: light, aerial, fresh.
It is D'Orsay's blue-packaged "Divine," an unusual and lasting scent.

Top left: Pleated nightshirt, white-embroidered.
By Chevette in rayon crêpe. $20.

Below: Like an Empire dress, nightgown
by Carter in nylon tricot. $10.

Right: Nightgown, shaped, fitted like a dress. By Iris, in rayon crêpe. $17.

Far right: Appliquéd in satin, rayon tissue faille *négligé*. By Tula. $35.

Below, left: Ball-fringed peignoir in rayon satin.

By Dorian; $40.

Below, right: Lace-bound rayon crêpe slip; $10.

These clothes are all in Bur-Mil fabrics; all, and the new perfume,

at Lord & Taylor; Hudson's.

HORST

SILVER FOX CHOKER;

HANDBAG

The line: charcoal-drawn, in black Hockanum wool. A band of silver fox at the collar. Beneath the jacket, a dress with black rayon satin bodice. By Capri. $135. From Saks Fifth Avenue; Halle Bros. Further fur detail: silver fox bag from Esther Dorothy.

Backlog clothes, plus a flick of fur

They are good clothes to begin with; good, correct, basic in the best sense. And they were made, deliberately, for the kind of lives they lead on this page: to be quiet backgrounds for a span of accessories. Accessories in point—*the* point—small flicks of fur, to turn a fresh new charm upon simple lines. Further points, the pseudo-pearls on the opposite page; by Marvella, at Bonwit Teller. The white lambskin gloves on this page by Bacmo; Saks Fifth.

ZEBRA-STROKED

SCARF AND BAG

Opposite. The line: sculptured; flaring skirt. Grey Hockanum wool dress by Larry Aldrich, $60. From Bonwit Teller; Hutzler's. Fur flicks: zebra-stencilled lapin scarf and handbag; John Frederics.

MINK HAT:

MINK MUFFLER

Left. The line: one's own. Fitted, slightly-flaring coat. Black Hockanum wool, velvet touched. Buttoned off-centre, in jet. By Capri, Lord & Taylor; Halle Bros. Muffler, Esther Dorothy; hat, Mr. John.

Price tag: important

Everyone needs a dress or two like these, dresses-for-all-the-day, through all the year. Everyone likes prices like these, important in their smallness (top, $18). Such dresses belong equally in expensive, inexpensive wardrobes, as fill-in dresses or as durable stars. In winter-to-spring fabrics, to wear all day.

Above. Deep purple: rayon crêpe dress with a shawl collar, a gold kid belt. $15. Pearl bead choker, earrings, by Coro. *Below.* Chocolate-brown dress in Bur-Mil rayon faille. $15. Simulated pearls by Coro. Hat, $4. All, Franklin Simon. Both Kay Dunhill dresses; also at H. P. Wasson; The May Co. The gloves on both pages by Shalimar; $4. Stern's.

All these dresses are uncluttered, meaning that they are good in shape, meaning, by loose definition, that they are classics. This year's mark, of course, is on them, fullish skirts, taut bodices, but it's *your* mark (read, accessories) that makes the dress, makes the point (it could be a taupe scarf, a vivid hat). *Below.* Taupe rayon crêpe, high waist, the shirtwaist top worn open. $18. Hat, by Brewster, $5; Altman.

FRANCES MCLAUGHLIN

Above. The bodice. Victorian-shouldered with a V neck, the skirt, tucked in front, the whole, grey rayon crêpe. $18. Black velveteen pillbox, $4. From Lord & Taylor. *Left.* Green rayon crêpe high at the throat, slightly full skirt. $18. Dresses on this page by L'Aiglon. Lord & Taylor; Woodward & Lothrop; Wolf & Dessauer. Simulated pearls, this page, by La Tausca; Arnold Constable.

Reitsouche

Coal brown—to the point of black

Coal brown; one of the new, umbrous shades,
almost as dark as black,
as all-around able as black.

On these pages: three black-brown coats; with little waistlines, first point in shape. This page: Forstmann wool broadcloth (*right*) over rayon crêpe dress in the same tone. By Eisenberg. Both, $225. Franklin Simon; Gimbel's, Phila. Pieced white mink muff and scarf. From Wanamaker's. *Far right:* Wool broadcloth, leashed in. By Lassie Maid. $60. Altman; Vandervoort's. *Opposite page:* Double-breasted coat of Pacific's coal-brown worsted. By Mandelbaum. About $85. From Altman; Jelleff's; Himelhoch's.

Left: Deep brown, one of the new darknesses to equal black. Coat belted above two whopping pockets. By Holsten-Roller in Botany wool suède cloth. $80. Peck & Peck; A. Harris: Meier & Frank. Amber-glassed winter wind glasses. $15. Lugene's. *Below:* Subtle stocking shade for point-of-black tones. Dexdale's "Wild Grape," 15-denier, 54-gauge. $2.50. At Altman.

Shades for shades of black

Opposite page: Three heady colours, almost black, to wear like black. For them, an extension of Helena Rubinstein's make-up theory; i.e., the constant of hair tone, the variants of costume tones determine cosmetic shades. Here, she plans "Pink-and-Fair" for the black-blue dress; "Sporting Pink" for a black-wine coat; "Apple Red" for black-grey (lipstick samples on the page). The clothes, *left to right:* Coat-dress by Herbert Sondheim. $90. Civet cat bag. Esther Dorothy. High-waisted coat over a simple lilac wool jersey dress. Together, $395; by Trigère. Full, tight-belted coat by Lalli. $225. All at Lord & Taylor; Carson Pirie Scott. All the materials are Juilliard woollens.

MISS MARY DAMON

YOUNG FASHION,

YOUNG PRICE

The reversible bunny fur jacket

Returning (and a welcome return), the bunny fur evening jacket; this season, reversible, two jackets in one. Good to almost any dress, it is a particular find for the girl with many parties on her list. Here, Miss Mary Damon, who goes to many parties, wears it in its two pretty ways. *Above*, with the bunny fur showing; *opposite* (newest), turned inside out, showing jade green, Hafner's silk Jacquard Shantung. Miss Damon, daughter of Dr. and Mrs. Virgil G. Damon, is an excellent horsewoman, trains her own colt. Jacket, $70. Saks Fifth Ave.; Thalhimers; Neiman-Marcus.

MISS NANCY RYAN

YOUNG EVENINGS; YOUNG BEAUTIES

The long evening dress, sleeved or strapless

Miss Nancy Ryan, daughter of Mrs. James Bush and Mr. Allan A. Ryan, in a dress she chose for its colouring, gold-to-her-gold (tawny skin, fair hair), its length, the paradoxically covered look of sleeves. Wool jersey top, velveteen skirt, for dining, dancing. By Bon Ray. $35. Bonwit Teller; J. W. Robinson. Miss Lily Lodge, daughter of The Hon. John Davis Lodge, Congressman from Connecticut, and Mrs. Lodge—who was Francesca Braggiotti, the dancer—has vivid beauty, black hair, indigo-black eyes. Her ball dress, strapless, full-skirted, full length. By Ceil Chapman, in rayon taffeta. Milgrim; Filene's.

MISS LILY LODGE

MISS JOAN WILSON MRS. LEWIS R. TEAGUE MISS CYNTHIA WHITEHEAD

YOUNG HATS, YOUNG HEADS, YOUNG PRICES

On these pages, young hats at young prices, all small, close-fitting, all made for short locks, all with an uncluttered neat and finished look. They are usually pillboxes, or toques, or tailored berets; only occasionally have a tiny veil, a narrow ribbon, a clasp or a pin; and when they are gala it's the fabric that makes them so, not the shape, not the detail. Miss Joan Wilson, daughter of Mr. and Mrs. Winfield R. Wilson. Her hat—a felt toque. By Leighton. $6. Saks 34th. Mrs. Lewis R. Teague, the former Mary Lee Abbott. Her hat—a green felt toque. By Brewster. $6. From Altman. Miss Cynthia Whitehead, daughter of Mr. and Mrs. Lyman T. Whitehead, junior. Betmar's fake fur hat. $5. Saks Fifth.

MRS. NICOLAS NABOKOV MRS. WILLIAM H. McMANUS

DIANE AND ALLAN ARBUS

This year the hats of the young are small, simple, easy to pull on, to look pretty in, to forget (but only *you* forget them) once they are on. This season's hats, the hats on these pages, were chosen with these points in mind, for those who have not yet come of age, at prices that have not (blissfully) come of age either. To wear with longer jackets, fullish skirts. Mrs. Nicolas Nabokov, the former Patricia Blake, in a rust velveteen beret. By Madcaps. $4. From Bloomingdale's. Mrs. William H. McManus, formerly Catherine Murray, in a dark green pillbox of felt. By Betmar. $5. At Altman. All the gloves on these pages are white cotton. By Shalimar. $3. Lord & Taylor. The car, a 1948 Buick convertible.

The coat dress

The princesse dress

The shirt and skirt in one

Begin with a dress

On these pages, dresses that have the polished, finished look that adds up to the costume look, that adds up to a dress you can wear all autumn in the city streets, with, or without, furs.
The coat dress: a continuing, pretty, fashion. Here, a straight, narrow, *definite* dress in grey rayon faille. By Aywon. $30. With it, a grey squirrel jacket, good with grey, good with other colours.
The princesse dress: taut bodice, a fullish skirt, self-banded from waist to hem, high-waisted, sheer wool. In one of the autumn's important colours, cocoa. By William Bass. About $80.
Shirt and skirt in one: shirt, black worsted; skirt, orange and black wool plaid; the sash can be a scarf too. By William Bass. About $60. American broadtail (processed lamb) cape.
The bat-wing dress: back-bloused top, full sleeves. Bur-Mil rayon crêpe. By Herbert Sondheim. $70. Baum marten scarf. All furs. Bloomingdale's. All dresses, Bloomingdale's; The Dayton Co.

The bat-wing dress

FRANCES MCLAUGHLIN

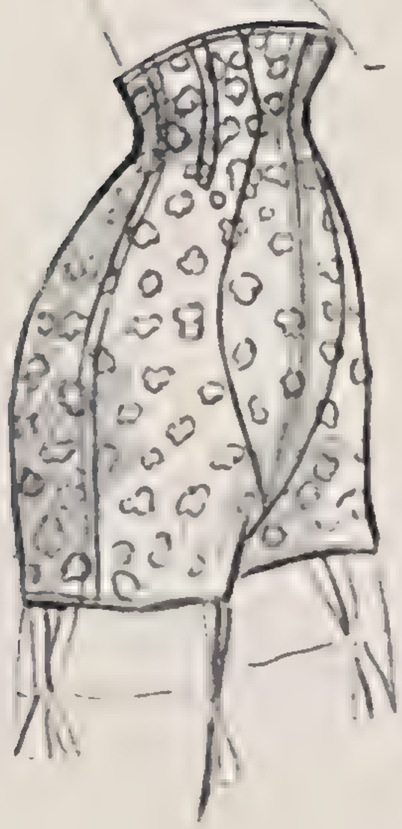
Hard-working fashion: the velvet suit

So easy to vary it might be your only late-day costume. Add a décolleté jersey top for dining out, the theatre. Black rayon velvet suit by Miss America. $110; Bloomingdale's; Frederick & Nelson; Bjorkman's. Sable-dyed martens; Bloomingdale's.

The Dior figure

Tapered bodice;
girdle plus...

Built-up pantie-girdle



Shaped in Paris

There is now, it seems, an almost international agreement about figures, reiterated by designers of clothes *and* underclothes. The ideal: rounded bosom, pared waistline, rounded hips. Here, three versions imported from Paris. *The Dior figure.* The famed, feminine shape as outlined by Dior—in the foundation used in his collection. Smooth, flowing line (special prerogative of the all-in-one foundation). High, rounded bosom (confirmed by a lightly-wired frame). Firm control without boning (silk satin ribbon tightly stitched). By André, at I. Magnin. *Tapered bodice; girdle plus.* The celebrated "Illusion" girdle, than which there is no lighter. A few ounces of silk elastic, intricately worked. Brassière of Alençon-type lace and lace elastic. Both by Cadolle; I. Magnin. *Built-up pantie-girdle.* Wisp with dual control. Light lace elastic built up three and a half inches at the waistline, cleverly boned throughout the waistline's span. Soft, flexible, despite.... By Charmis, at I. Magnin.

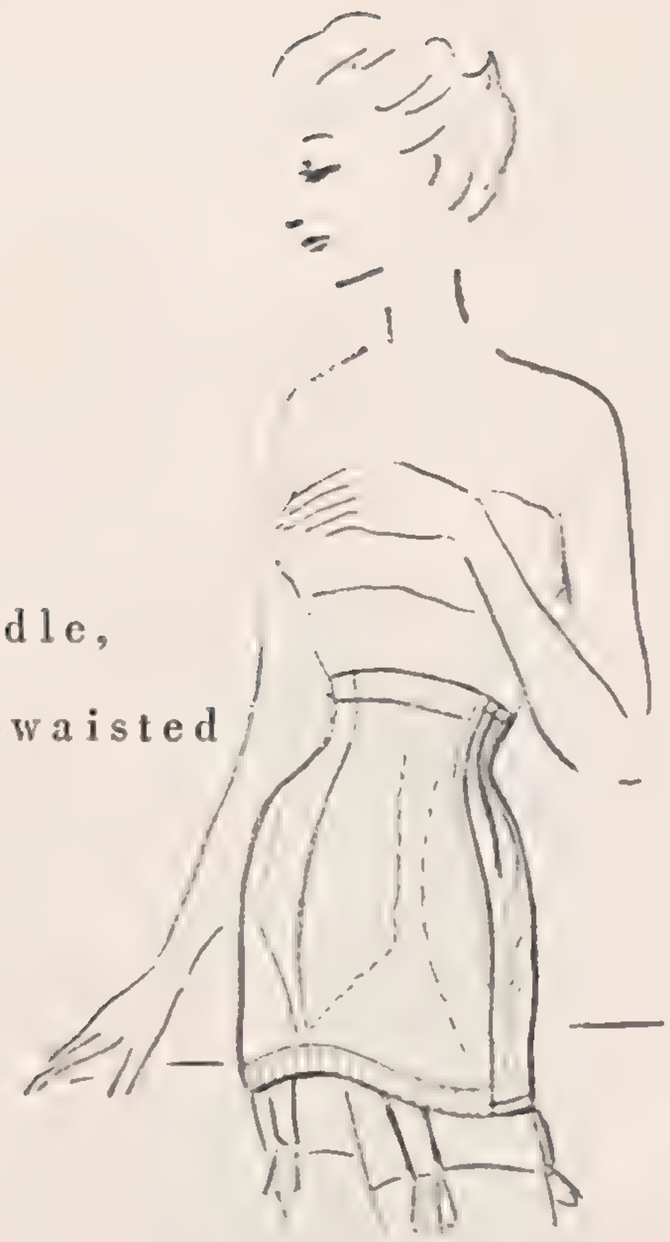
Shaped in America

The current ideal in figures—curves based upon comparison with waistline—here, American-made. *Two-piece; one look.* Foundation by halves, designed with one thought: a smooth, unbroken line. Via: brassière continued to the waistline, $7. Via: girdle shaped up over the waistline, $13. Two layers of Du Pont nylon marquisette; black over pink; pink motif. By Lily of France; Altman. *Young all-in-one.* Light, slight coating for a near-slight figure. The purpose: perfect line. Tissue-weight leno elastic with Du Pont nylon. By Gossard, $14. From Kaufmann's; R. H. Stearns. *Half bra; inclusive girdle.* The least brassière, merely a wingspread of nylon taffeta, wired to shape, to fasten without straps. Net lined, ruffled. By Hi-A, $5. Jay Thorpe. Little girdle built the new way; over, way over the waist. Power net; satin elastic. Warner's "Le Gant," $15. Best's.

Two-piece; one look

Young all-in-one

Half bra; inclusive girdle



Silk girdle,
well-waisted

Shaped in America *(continued)*

Three more foundations for present-day clothes—each made with a firm hold on the waist. *Silk girdle, well-waisted.* Tapered and seamed toward an incurving waistline, a gently-boned treasure of silk satin, with silk power net control. By Francette, $110. At Saks Fifth Avenue. *Slight all-in-one.* Again, sugar coating for the entire figure, this time cut in a low curve at the back. The sheath, power net. The principal control, two diamond-shaped satin elastic panels. The brassière, nylon Alençon-type lace. By Lily of France, $40. Saks Fifth Avenue. *Waistliner-girdle, cut to shape.* Silhouette shaped in lace elastic and silk ribbon with satin front and back panels, well-curved waistline. By Francette, $50. From Saks Fifth Avenue.

Waistliner-girdle,
cut to shape

Slight all-in-one

BRONZE TWILIGHT, 30 denier,
for tweeds in neutral tones . . .
taupes, smoky greys, grey-blues.

CAT'S EYE GREEN, 20 denier,
for town wear with deep greens,
amber, tortoise, rich browns.

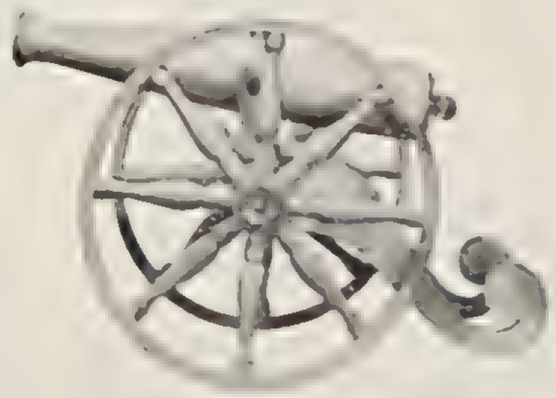
BLACK SABLE, 15 denier,
for gala dates . . . with garnet red,
purples, blacks, Druid grey.

not just nylons...but a Wardrobe of Cannon Nylons

CANNON NYLONS for every costume—that's the newest idea in stocking shopping! And here, Cannon presents a morning-noon-and-night trio, in colors designed to melt right into smart fall fabrics.

Beautifully sheer (even in businesslike deniers). Full-fashioned. Proportioned lengths. And made with Cannon's wonderful *elasticity* that means *extra*-clinging ankle fit! Start building *your* Cannon Nylon Wardrobe, today. Cannon Mills, Inc., 70 Worth St., New York 13, N. Y.

JEWELS BY HARRY WINSTON



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Madeira...

... a NEW pattern by Towle

A pattern that is graceful, young in spirit!
As romantic as a drift of blossoms on a silver pool.

A shining panel of solid silver, slim and graceful . . . a delicate embroidery of tiny flowers, utterly feminine.

Towle's new Madeira is a Sterling pattern as timeless as romance.

TOWLE
STERLING

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French Provincial...

... a NEW pattern by Towle

An inspired Sterling pattern, natural and charming with flowing lines, perfectly balanced.

The charm of French Provincial is authentic charm — the charm of graceful surfaces and dainty simplicity.

Here is a pattern — in solid silver — lighthearted, yet sentimental, too — one to be cherished forever.

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POINTERS ON CANASTA

Revised rules for the new Argentine Rummy game

BY OTTILIE H. REILLY
of the Regency Club in New York

CANASTA is a game for two, three, or four players; the game is best adapted to four players.

Two standard decks of 52 cards, and four jokers, are shuffled together and used.

THE DEAL

Players cut for partners—high card becomes the first player, has choice of seats, and the player to his right deals. (A joker in the cut does not count.) The deal rotates as in bridge.

Each player is dealt eleven cards (thirteen for a two- or three-handed game). The next card becomes the up-card, but is not turned until each player in turn declares whether or not he has a red trey. If so, any red treys are placed before the respective players, and in turn another card is drawn from the stock to replace each red trey. If later on, as the game proceeds, a player draws a red trey, it must immediately be placed before the player and another card drawn from the stock to replace it. (The red treys count 100 points each at the end of the game. Should one side have all red treys, the bonus for them is 800 points.)

The game proceeds: the dealer turns the next card which becomes the up-card; the remainder of the pack becomes the stock.

A player may not pick up any of his cards until the deal is completed.

THE PLAY

The players play in turn, commencing with the player to the left of the dealer. A play consists of three parts:

(a) The Draw
(b) The Meld
(c) The Discard

The Draw: If the first player refuses the first up-card, he draws from the stock. No other player has the option of taking the first up-card. Should the up-card be a deuce, red trey, or joker, it can not be drawn, and must be covered by the next card from the stock.

The Meld: The object of the game is to make melds up to seven cards of the same rank (e.g., seven aces—seven tens, etc.). The original meld must consist of at least a set of three or more cards. Deuces and jokers are wild cards. They can never be replaced when once melded.

In order to make the first meld with either the up-card or drawing from the stock, the player must have a count of 50 points to meld. If the up-card of the discard pile is used for the first meld it is necessary to have two or more of a kind to match the up-card. (No wild cards are permissible in using the discard pile for the first meld.) It is compulsory to take the entire discard pile if the up-card is used. The value of the up-card may be included in the original count.

Should a deuce, red trey, or joker be buried in the discard pile, it is necessary to have two matching cards to take the up-card.

A player may only meld or add to his partner's meld when it is his turn to play. Sequences are only melded as a convenience—either to be included in the original count or to complete a call. No sequences are made from the discard pile. Occasionally sequences are melded during the game, but as a rule it takes too many cards out of play. The up-card may be used to add to sequences already melded.

A meld of seven of a kind is called a Canasta. A "perfect" Canasta, without a deuce or joker, counts 500 points. A meld of seven of a kind including deuces or jokers is called a "mixed" Canasta which counts 300 points. A Canasta, when completed, is piled in a stack with either red or black card on top, the red designating a "perfect" Canasta, the black card on top designating a "mixed" Canasta. Additional plays can be made on Canastas with no additional bonus.

In order to call and complete the hand, it is necessary to have at least one Canasta.

Should a side with a red trey or treys on the table fail to make any meld when the opponents call, they are penalized the values of the red treys melded.

A "concealed hand" is a completely matched hand. It must, however, contain a Canasta and be melded all at one time. It is not necessary to have a specific count.

When a player is ready to call, it is customary to ask partner's permission. The answer is dependent upon the possibility of completing another Canasta, his unfavourable holding, or the opponent's score. Should a player's last discard complete a Canasta for his side or one for the opponents, it is not necessary to ask the partner's permission to call.

The Discard: A discard must be made after each draw, but it is not necessary at the end of the hand when a player is calling to go out. If a black trey is discarded at any time, it becomes a "stop card," making it impossible for the next player to take the discard pile. Black treys can only be melded at the end of the hand to call.

If a deuce is discarded (occasionally at the end of the hand to avoid giving an opponent a Canasta), it can only be melded with a natural pair. It can not be added to any melds on the table. Should the next opponent have only one card, a deuce is a perfectly safe discard.

THE COUNT

In a meld on the table or in hand:

Jokers	count 50 points each
Aces and deuces	20 points each
Kings to eights	10 points each
Seven to fours	5 points each
Black treys	5 points each
Red treys	100 points each

(All four red treys on one side count 800 points.)

100 points for calling.

200 points for calling with a con-

(Continued on page 196)

Four Ounces of Black Magic

When foundation garments are so sleight of hand (none *of these* Tissue-weight *Foundettes* weighs over four ounces)...it's hard to believe they could willow and round* inches *off your figure. Ah, but the new, long,* slimmer *fall fashions will tell you they do...* beautifully! *Lastex† Tissue-weight Foundettes are made only by Munsingwear. Bewitching in* black *as well as in the "Paint Box" Colors...are the pantie girdle, girdle and all-in-one.* $3.50, $4 and $7.50.

At fine stores everywhere.

*REG. U.S. PAT. OFF. †MADE OF LASTEX YARN

MUNSINGWEAR

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Foundettes

I'M STILL A HOSPITAL VOLUNTEER

(Continued from page 172)

you may be, you realize you have received more than you have given.

Perhaps I ought to explain just how volunteers volunteer. Some come through the American Red Cross and Junior League training courses. Others may be caught by a friend's enthusiasm or by a grateful patient, and offer their services directly to the Superintendent of Nurses. Girls' private schools and business schools produce a number of civic-minded students. All should be enrolled with the Supervisor of Volunteers, who is usually paid by the hospital, the city, or the Auxiliary. Upon her energy and ingenuity in recruiting depends much of the success of the volunteer program.

In most hospitals, the Auxiliary is associated with the professional Social Service. The by-laws say: "Its purpose is to make known to the public the service rendered to the community by the hospital; also to assist the hospital in the achievement of its aims by means of volunteer aides and by supporting desirable hospital projects for which funds, public and otherwise, are not immediately available." It is made up of an Executive Committee or Board of Directors. At the monthly meetings are present also the various chairmen who act as liaison officers between the Auxiliary and the professional services—Chairman of Social Service, Occupational Therapy, Library, Recreation, Volunteers. Under these chairmen are committees who carry on the active work of the Auxiliary.

In addition to the Board and the standing committees, there is an Auxiliary membership, which loyally pays annual dues and which can be as large and generous as the Board can inspire. But valuable though it is, experience has shown that it is important that all members should be more than distinguished Lady Bountifuls, parlour Florence Nightingales, or lenders of names "if you don't ask me to do anything." The greater the activity by these ladies *within* the hospital, the greater and swifter is the assistance given. When Gina needs a suit or a new brace to present herself for that job Social Service

(Continued on page 198)

POINTERS ON CANASTA

(Continued from page 195)

cealed hand (quite unusual)
Points necessary for first meld.... ..... 50 points
When score reaches 1,500....90 points
When score reaches 3,000....120 points
Game is 5,000 points—no bonus for reaching game.

PENALTIES

Should either side fail to place a red trey on the table—500 points penalty.

Should a player make an error in his count of his first meld, his side is penalized 10 points. The count is raised from 50 to 60 points, or 90 to 100 points or 120 to 130 points (for that hand only). If the error is made taking the up-card, that card must be replaced.

Whenever a player takes the top card of the discard pile, he must immediately take two or more cards from his hand and put them down on the table. If it is his first meld, he must show his necessary count before taking the discard pile. The exception to this, however, is when the top card is to be added to his sets already melded on the table.

THE SCORE

At the conclusion of a hand, it is customary to count the bonuses of the winning side first—Game score —red treys and Canastas, then the points of all melds less the remaining cards in the partner's hand. The opponents count their Canastas, red treys, and their melded cards and debit the count of remaining cards.

TIPS:

Make your first meld as quickly as possible to give your partner a chance to pick the discard pile and make additional plays on your hand.

Keep pairs in your hand in order to get the pack. Remember, again, sequences have little value.

Do not get down to one or two cards early in the game. If necessary, discard one of your matching cards hoping to get the pack to build up more Canastas.

Try not to give the opponents the pack. As a choice, discard one of your own players. Your partner may get the pack and then will be able to meld it. When the opponents have all red treys and no melds, it is a strategic play to call as quickly as possible, as they will be minus the 800 points in addition to their entire hands.

At the end of the hand, when the stock is down to one card, the game goes on until the play is automatically stopped. At this point, when there is no stock (only the discard pile), it is compulsory to take the top card if it can be melded on the table. In this way players are often forced to complete their opponent's Canastas. Black treys are priceless as defense.

Should at any time during the game one side be minus, it is not necessary for that side to have the customary 50 points for the first meld.

Nº 5
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HOSPITAL VOLUNTEER

(Continued from page 196)

found her, the Treasurer does something quick about it because she is also a library volunteer and she knows and loves Gina who in her wheel chair has been binding books for the library for several years. When Gino needs some new shirts for the same purpose, the Chairman of Recreation rifles her husband's bureau for unused shirts (and ties) because Gino has been a talented participant in her Recreation program.

What of these committee meetings which the younger generation find so dull? They *can not* be dull if she takes an active part in the life of the hospital. I speak of my own monthly meetings when I say that we have to extend the time from 11 A.M. to 10:30, and we don't know it is 12.45 until an anguished cry is heard: "I'll be late for lunch!" Long ago we dispensed with the reading of the minutes of the previous meeting (though they are always taken). There must be the significant and sometimes depressing Treasurer's statement, followed by crisp reports from the various chairmen with the minimum of parliamentary law. Discussions are general, guided by the president. There are laughter and mutual respect, and, as time goes on, much affection, but the talk is strictly business. A casual "Did you have a nice summer?" or "Going away for Christmas?" is sometimes heard, but rarely, "My dear, what a divine hat!"

The annual meeting, to which many are bidden, is frequently held in the charming drawing room of one of the Board, and it is a pleasure afterward to drink tea and eat watercress sandwiches and meet friends you haven't seen for a year. But much more is accomplished when the meeting takes place within the hospital walls—in the auditorium, the patients' library, or in whichever is the largest and most comfortable room. Aside from the Treasurer's statement and the election of officers, the annual meeting is increasingly woven around some dramatic central idea.

With us, last spring, it was the official announcement that the Rusk Rehabilitation project for Disabled Civilians was coming to Goldwater Memorial Hospital which shaped our program. Technicians of Occupational and Physio-Therapy, aided by charts and surgical appliances, showed on two patients how they were taught to walk. The beautiful big Patients' Library, where the meeting took place, spoke for itself. The professional librarian demonstrated the recently acquired machine with which micro-film books are projected on the ceiling for those whose hands are too crippled to hold a book. The dynamic young Director of Recreation reviewed the dozens of activities of her comparatively new service, and two graduates of our High School (on stretcher and in wheel chair, the girl in a white graduation dress) told in dialogue of their plans for a Drama Club (which has since blossomed and become "a road show," playing at other hospitals). Then tea was served.

The audience was obviously thrilled, and some moved to tears. Staff doctors and representatives from the Department of Hospitals and from other Auxiliaries said they were seeing for the first time a more complete picture of what was going on in our vast hospital. That should be the object of these annual meetings—the greater understanding of how professionals and volunteers can supplement each other, and encourage further volunteer enlistment.... If you want a guest speaker, try to hear him speak elsewhere first. If he is effective, outline the program with him in advance so that he will know why and to whom he is talking.

Another spur to volunteer registration has been provided by the American Red Cross, with its nationwide chapter reorganization of volunteer services. Each chapter has four committees: (1) The Program Survey to ascertain community needs, and how to expand and adjust current services to those varying needs. (2) The Recruitment and Referral Committee, which plans recruiting campaigns (not too many, but with greater concentrated effort and making use of every local means of publicizing); and the interviewing and referring of applicants to the Training Committee or other agencies. (3) The Training Committee. (4) The Recognition Committee, which means that indispensable appreciation of work well done, expressed in special awards and citations, through insignia and the written word.

The American Hospital Association is organizing a national congress of the 300,000 women volunteers who are now serving in Auxiliaries, and the result of the questionnaires sent all over the country was discussed at the Association's Fiftieth Anniversary Convention at Atlantic City on September 20. This unifying of experiences should improve the service of these hospital aid groups and stimulate interest on the part of Mrs. Average Citizen to know more about that institution she takes for granted until she desperately needs it—her hospital.

There is also a very serious need for new blood. Those great ladies, who have worked so long and faithfully, point to their beautifully coiffed white hair and say: "You have been looking at us too long. We must have new faces, younger women with a sense of leadership, to serve on boards as well as on wards. They will not have to combat the suspicion of the doctors and nurses as we did, for we have proved our dependability and efficiency. And now with the alarming shortage in paid personnel, the volunteer is more than ever welcome."

Several months ago in Vogue appeared an article called "The Years Behind Me" by Caroline Duer. This distinguished writer and world citizen took her first nursing course at Bellevue when she was a New York débutante. Now at eighty-three, she still finds time to be a nurse's aide in the supply room at Memorial Hospital. Obviously, Miss Duer has never ceased to recognize that volunteer service is an opportunity for citizen participation which is the privilege and obligation of all.

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Pendant of Fruit

From left to right: COLONIAL MANOR, MODERN VICTORIAN, AMERICAN VICTORIAN, ENGLISH SHELL, WILLIAM & MARY and MODERN CLASSIC.

Once in a lifetime you choose your Sterling . . . once in a lifetime you find a pattern as completely satisfying as PENDANT-OF-FRUIT. Here lush ornament combines with a rare purity of line to create a beautiful blending of simplicity and luxury. And besides being a treat to the eye, this LUNT tableware is a delight to the touch. It has a balance and a feel as perfect as its jewel-like beauty of design. Here is Sterling for the connoisseur. Write for your copy of "*Sterling for Gracious Living*", addressing Dept. A-10

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IN AMERICA

1. Long-line brassière

2. Waistliner girdle

1. For a bodice moulded close—a ditto brassière. Rayon satin bodice, an elastic back. Warner's "A'Lure." $5. At Lord & Taylor. 2. Firm little girdle, in control of waist. Power net and satin elastic. Light sub-structure: boning. By Gossard, $15. Tailored Woman. 3. To meet, and melt into almost any waistliner girdle: long-line brassière of rayon satin elastic, lace. By Gossard, $5. At Best's. 4. All-in-one: all-in-all to many figures. Of batiste, leno elastic; nylon marquisette bra; Talon zipper. Warner's "Le Gant." $17.

3. Bodice-brassière

4. Slim all-in-one

Mrs. Nicholas R. du Pont

HER FACE tells you the charming story of herself

In Mrs. du Pont's lovely face you see the true reflection of her lovely inner-self. For her face shows you, with its sparkle and beauty and intelligence, what a completely captivating woman lives back of it.

Does *your* face let the real *You* come through—so that others see you as you want to be? Your face is the *outer* picture of your *inner-self*, remember. And, it can be such a delightful picture, if *you* care enough to make it so.

Her complexion has a beautifully cared-for look—fine in texture, clear, soft

She uses Pond's! "I can't imagine a finer face cream," Mrs. du Pont says

Pond's is used and beloved by more women than any other face cream. Get a *big* jar of snowy Pond's—*today!*

A CHARMING FACE reveals *you* as a charming person—someone others take to their hearts on sight. Don't think your face doesn't matter. It *does*. And so does the care you give it. *Always* at bedtime (for day face cleansings, too) do Pond's rewarding "Outside-Inside" Face Treatment. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This softens and sweeps dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second Pond's creaming. This *rinses* off last traces of dirt, leaves skin lubricated, immaculate. Tissue off.

Cold Stimulation—a tonic cold water splash.

See your face now! It looks *re-made!* It has an extra soft *cleanness* you can *feel* as well as *see*.

You'll never want to skip this "Outside-Inside" Face Treatment. Literally it acts on both sides of your skin. *From the Outside*—Pond's Cold Cream wraps around surface dirt and make-up, as you massage—sweeps them cleanly away, as you tissue off. *From the Inside*—every step quickens beauty-giving circulation.

It is *not vanity* to develop the beauty of your face. It gives you a glowing air of confidence and happiness that wings out from you to everyone who sees you—everyone who loves you. It brings the real *Inner You* closer to others.

A GIFT FROM THE MARQUIS

(Continued from page 143)

were days when little irritations clustered so thick and fast that they left me breathless with onsets of fury. They arrived in the mail as stupid misunderstandings or forgotten bills; they arrived over the telephone in disappointments and bits of bad news; they howled from the radio in vulgar jazz and war talk when I desired to hear Mozart; they made me bow by mistake to perfect strangers and call my closest friends by the wrong name. They jolted me from one embarrassment or worry to the next. The air chuckled with them.

Nothing short of a universal conspiracy could make everything go so wrong. The fact that I was polite enough to restrain myself from openly taking my moods out on my friends did not shield the people who knew me from the psychic pressure they felt in my presence. The Marquis himself had been on the alert all day to ease me amid a bombardment of small miseries. And he had failed.

We had spent the afternoon together sitting in the garden of my little inn. As the bad-luck telegram was delivered, as the unpleasant letter arrived, as the spark fell from my cigarette and burned a hole in my new coat, the poor Marquis did his best with assorted anecdotes and commiserating silences. We walked over to the Château for an early supper, and all the while I was abstracted with the hateful subjects revolving around and around like a phonograph record stuck in a single groove. At last, as we were saying goodbye at the end of his drive where it joined the highway, he was speaking his mind.

His tidy figure stood out against the sunset. He was gentle rather than eloquent; pleading, not severe. As his concise, rapid French continued, rising, falling, and rising again to an earnest conclusion, I saw that he had completely forgotten his own existence in his eagerness to help me. He had erased himself in generous concern.

"The effort you make to remain charming to your friends when you are under appalling stress is admirable but not necessary. It deceives no one. And if we on the outside are rendered miserable by your obvious restraint, think of the soul inside you, imprisoned amid the full force of the blast. Blood pressure, my dear friend, blood pressure! But of course! It is high almost to bursting. Nerves taut as telegraph wires whining in the storm. Thoughts torn away from all reason and whirled about like autumn leaves.

And amid all this chaos trembles your unfortunate young spirit, wondering what it is all about and why he was snatched away from the calm sunlight of eternity to serve a master whom he has been commanded to love, but who does nothing but abuse him.

"You are not a Catholic, but," he said smiling, "you are not wholly averse to the symbolism of grace. You will, perhaps, understand me when I say that the presence of Christ whom I feel so often and so near, is Our Lord as a small boy as yet unhurt by the cruelty of the world. That helps me abstain from introducing Him to sorrow. So it is with anger and all the other things from which one would so carefully shield one's own children: how much more carefully should one shield the child of God."

Again he made no apology for speaking of things men are usually too shy to discuss. In the presence of such simplicity, embarrassment was impossible.

"It's getting chill. I must go inside now," he said at last. "Goodnight."

I watched him as he merged into the shadows of the leafy drive. It was growing dark. When he entered the house I saw the rectangle of light as the door closed forever.

Walking back to my inn between the glimmering fields, I thought of my friend and the multitude of sorrows he had surmounted in order to avoid hurting the Child. He knew that the child who dwells in the heart can not be deceived by mere outer courage and a brave front, and that although I had apparently conquered my big misfortune, I was really surrendering to it in countless and trivial frustrations. With the Marquis, resignation and acceptance had been thorough-going, within and without. Everything a man could hold dear had been taken from him except for that Presence he held dearest of all. His life seemed to me, as I thought of it under the afterglow and the brightening stars, a gift not unworthy of the Child for Whom it was intended.

I did not see him again. Within a week I was on the ocean, and within a year the Marquis was dead. It is impossible that any single conversation can change the whole course of one's thinking. But when one is already dissatisfied with the way things are going, the right word spoken may suddenly release the powers of light which have been awaiting it all the while.

Yet I will confess that sometimes, when carrying out the Marquis' philosophy, I depart from the strict letter of his instructions. There are times when I invoke not the image of the caged bird, or even of the child, but of the old Marquis himself, so guileless and so worthy of being protected at last from the sorrows of the world.

VOGUE'S COVER—SEPTEMBER 15

The photograph on the cover of Vogue, September 15, was taken by Erwin Blumenfeld, not by John Rawlings, as incorrectly stated in some of the issues. We regret this error.

Lotus

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Such a simple thing, this hospitality. The purpose is to put your guests at ease, make them happy to be where they are. *The pause that refreshes* with ice-cold Coca-Cola is such a way of making folks feel at home. Delicious . . . refreshing . . . friendly. Serving Coca-Cola serves hospitality. Coca-Cola is easy to take home. You can get it in the handy 6-bottle carton or in the 24-bottle case.

Ask for it either way . . . both trade-marks mean the same thing.

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DISCOVERIES IN BEAUTY

OLD FAVOURITE CONTINUING: "4711" White Rose Glycerine soap, a translucent bar of potential creamy lather designed to soften and smooth the skin—leaves its long-lasting White Rose Fragrance behind it. "4711" is at Altman.

THE COLOUR KEY is the case itself. Aziza's collection of warm, complimentary mascara shades, so easy to select now that blue mascara is in a blue case, green in green, and so on. Many shades at Saks Fifth.

MIEHLMANN

"GET WELL SOON" hamper by Saks Fifth Avenue could help to make a happy convalescence with everything from toothbrush to fine, fragrant soap. This ribboned hamper-of-many-future-uses, one of an exclusive S.F.A. collection.

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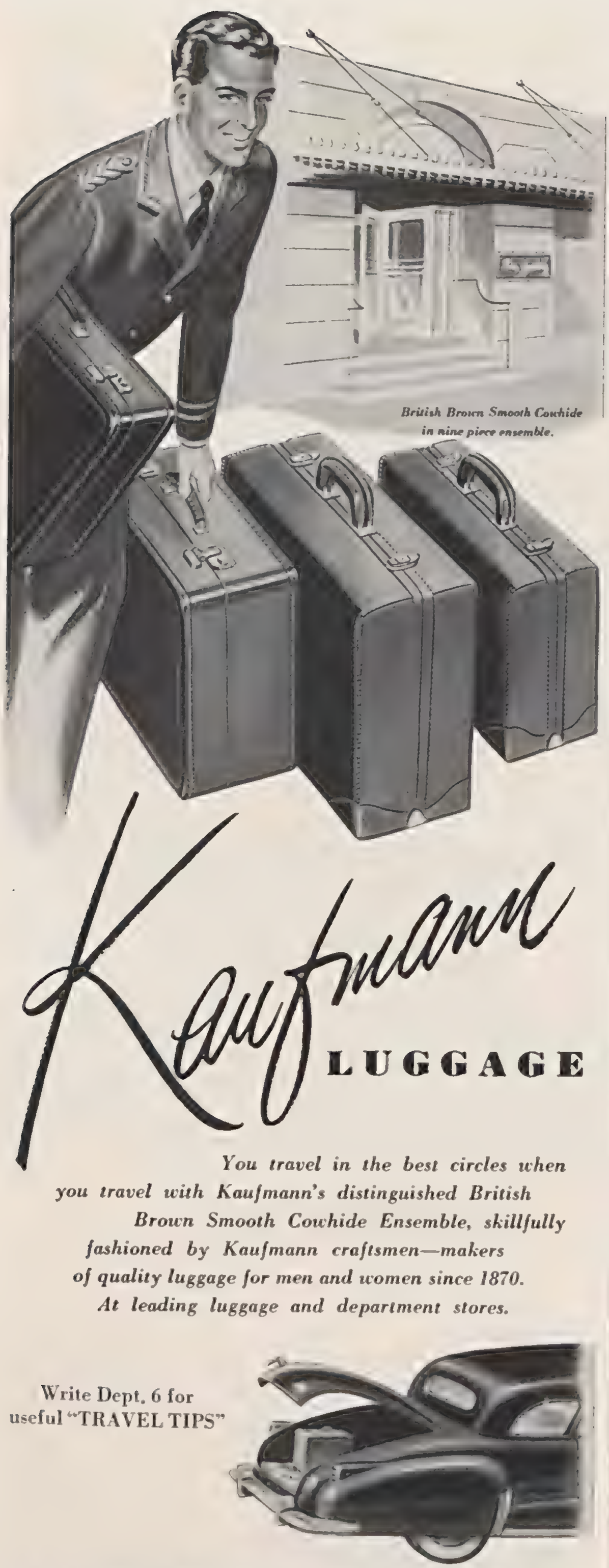
SHIRE-TEX SLACKS
so gay . . .

. . . and speaking of walking -- you'll never know the freedom, the feeling of confidence well-tailored and smartly styled slacks offer until you've tried SHIRE-TEX. And, for honest-to-goodness lounging comfort, no words can describe them. Whether you choose a flannel or a gabardine, you'll experience that caress only finely textured material can give.

SHIRE-TEX Slacks by Davenshire
Reg. U. S. Pat. Office

DAVENSHIRE, INC.
Davenport, Iowa



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Write Dept. 6 for useful "TRAVEL TIPS"

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New York City Showroom: 358 Fifth Avenue

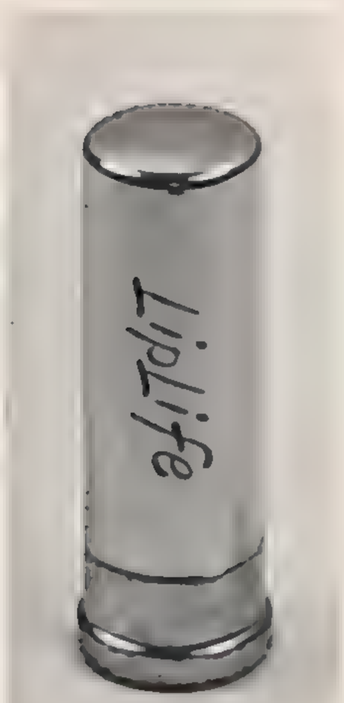
DISCOVERIES IN BEAUTY

FRAGRANT counterpart to Schiaparelli's new zigzag fashion (see page 157)—Zut perfume, mink-warm scent, blended to match a host of exotic blossoms. Bottled in what would be the lower half of the long-remembered dressmaker dummy. Saks Fifth Avenue has it.

FANFARE for Charbert's new way of packaging their excellent colognes. The Cologne Trumpet holds among others: Breathless, Fabulous, or The French Touch. At Bonwit Teller.

ONCE AGAIN—Quelques Fleurs by Houbigant. Light, sun-filled fragrance, result of rare-flower blending that could not to be achieved during the war years. At Lord & Taylor.

AFTER many a summer's day, hair is apt to be somewhat the worse for exposure. Possible next step: a series of home workouts with Harper Method's Home Treatment kit. Inside: shampoo and dry shampoo powder, Tonique and ointment.



A NEW STEP before applying lipstick could be a smooth coating of Lip Life. Balm for the lips—base for colour, it should hold your lipstick hours longer, intensify the colour. McCreery's.

MIEHLMANN

FRAGRANCE SCALED-DOWN. Chanel's small sizes of their long-remembered perfumes prove a happy point: people are more generous than you think; large bottles are apt to be presents—small ones, self-presents. Saks Fifth.

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Pantalettes
Maureen
Spring Morning

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Sweeting

Monica

The Little Bridesmaid

SALON INTERIORS . . .

The Charles of the Ritz Salon: this large-scale labyrinth of light-filled rooms has the pleasant and efficient look of beauty-at-work—an admirable interest in you and your particular problems. The Revenescence Facial Treatment: it begins at the base of the spine with expert manipulation working on up to the crown of the head. Leaves in its wake the relaxation and stimulation that ice-chilled fingers on lemon-scented cream can achieve. High point: the Revenescence Mask, a new preparation that readies the skin for make-up. This cream mask needs fifteen minutes (nap time for you) to do its thorough job. It leaves the face taut and tingling for the make-up to follow.

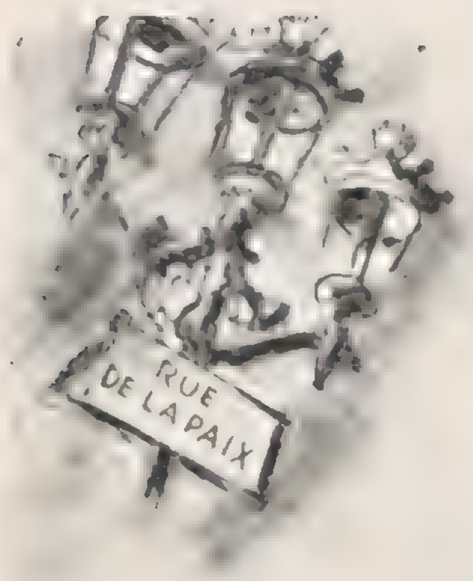
THE POWDER BAR: after a facial you might stop at this decorative counter where face powder is blended to your complexion or the complexion-illusion you want to create.

SALON TREATMENTS . . .

The Gourielli Salon: in this case the salon is almost a treatment in itself. Graceful Gourielli-blue décor is fluted with delicate groupings of antique bottles and jars. A sort of beauty mark that seems to do the nicest things imaginable to city-jangled nerves. The Estrolar Throat Treatment: a three-quarters-of-an-hour pampering, tightening, soothing treatment. Its high point is a thorough massage of neck, throat, and face muscles and nerves. Skilled hands skimming over a lamp-baked coating of Estrolar Throat Oil do much to stimulate and firm the skin. This is followed by a ten-minute session with a chin strap, adjusted to hold the muscles gently in their natural position.

SKETCHES BY DE MARSAN

YOU WAIT HERE: for appointments. You can have tea at this little table circled with satin-tufted chairs, and set against a mirror that reflects the unusually pretty salon.



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PARFUMS · OF LASTING FRAGRANCE

PARIS EXTRAS

The surplice glove

Longer version of the apron-wrap glove. Beige glacé leather over suède under-glove. By Roger Model for Schiaparelli.

Urban alligator

New for town; moderate-sized alligator bag, leather-lined, gilt frame. Designed by Morabito.

Watch-case belt

To order, at Hermès, belts covered with antique watch faces.

Leaf-lid scent box

Golden bronze leaf-lid perfume container, with three hand-blown perfume flacons, from Line Vautrin.

The satin scarf

Schiaparelli idea; the long satin scarf, loosely twisted, tucked into the waistband of strictly tailored suits.

Evening carry-all

Newly small, but capacious enough. Gilt-metal, fleur de lis design, filagree edges, from Piguet.

Steel-beaded bag

Dull-bright glitter new for evening, steel embroidered on grey satin. Made for Jacques Fath by Roger Model.

The pyramid cuff

in suède on a creamy kid gauntlet. Made by Roger Model for Schiaparelli.

COFFIN

Petite marmite replica

Diminutive copy of the famous soup tureen, for pills, saccharine. Done in gold-plated metal, by Balmain.

Now...in one box!

THE FOUR ACCESSORIES EVERY CLOSET NEEDS

48" suit bag, 60" garment bag

12-pocket shoe bag

full-size blanket bag

Specially boxed for "oh" and "ah" gifts, these four essentials will shine in any closet. EXYLIN'S proud beauty and super quality are odorless, stain-resistant, wipe off easily, never stick or crackle. And they wear beyond words! Tailored to a "T" in lustrous translucent clear with peach, blue, green or chintz trim. About $18 the set. Contents also available individually.

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STRADIVARI SERIES: Perfume, $7.50 to $15. Toilet Water, $6.50. Dusting Powder, $3.50. Face Powder, $1. (All prices plus 20% Federal Tax.)

PRINCE MATCHABELLI, INC . . . 711 FIFTH AVENUE . . . NEW YORK

TEXAN IN NEW YORK

How to live there (quite happily) if they don't happen to give you the place

BY BERNARD SEIGLE

In a recent poll taken among people visiting New York City—never mind *whose* poll—73% of those queried roared an affirmative No! to the question, "Would you live there if they gave you the place?" 23% admitted they'd be delighted to live there if they gave them the place and threw in the Lincoln Tunnel, and 4% stated that they were going to live there and very shortly because they *had* been given the place, by a gentleman they couldn't identify, for a small down payment.

"There," of course, is New York City, a fantastic island entirely surrounded by delicatessens. Now I happen to live there, and no one's given me anything. A lady in a stationery shop did gratuitously stick a six-inch ruler in my hand not long ago when I bought a typewriter ribbon, but she was careful to explain that it was all part of an advertising scheme by a power-mad six-inch ruler manufacturer. The point is: several million industrious souls do manage to live there without annually receiving the key to the city from Mayor O'Dwyer. They have babies, grow geraniums, switch to Calvert's, and report their unpainted walls to the Board of Health. Life is a mess for some of them, and others wouldn't trade it for a rental copy of the Kinsey Report; the pot is still, and will probably never stop, boiling.

Well, how *do* you live there if they don't give it to you? As a Texan who left home with a passport in my pocket and a warning not to reveal any state secrets to a foreign power, I've got a few pointers I'd like to pass along. They won't help you find an apartment or cross Times Square when the lights are against you, but they might come in handy for less difficult problems. Nothing irrefutable, mind you, but based on two years of pretty thorough study, east side, west side, all around the town. If the Texas legislature will kindly call off those dogs, we're off.

How to ride the subway: Never, under any circumstances, offer your seat to anyone under the age of one hundred and six. If you should, by chance, see an empty space at the end of the car, tip your hat to the prostrate grey-haired lady beside you and inform her, kindly but firmly, "There's a seat, madam; I'll race you for it." It is also wise to board an uptown train for the Bronx and a downtown train for Brooklyn, although there are some who swear that it makes absolutely no difference. Try to remember that the rush hour (which begins at about 4:45 P.M. and ends late the next afternoon) is no easier for others than it is for yourself. While losing an eye, smile at your neighbour. She may be losing a leg but the law of averages is on your side.

How to go to the movies: Take a look at the box-office. If the price of admission is approximately thirty-five cents more than was required to produce the film, my advice is to leer at the cashier and go home and make your own. It is, however, possible to attend a first-run movie in New York without a prior visit to a loan shop. This may be done by going to an all-night movie during the tiny hours of the morning when prices drop, followed by most of the heads in the audience. The problem of waiting in line at the Radio City Music Hall can be greatly simplified, according to your location. For those two blocks from the theatre, a congenial gin rummy (100 points) game is recommended. For those four blocks away and hungry, it is smart to bring food and a pressure cooker, which may be plugged in the nearest policeman. And for those stationed near the East River the time will pass quickly by reading any five-pound historical novel, preferably a different one from the one you're going to see.

How to ride in a taxi: The best way is by disguising yourself as a meter. This saves tipping. Taxicab drivers are a colourful, sometimes gregarious lot but if three people emerge from a ninety-cent ride and leave a five-cent tip, *one of those people will die!* In case two parties attempt to enter a cab at the same time, there is an old New York law that solves the dispute. The party who is not a former major general enters first. The former major general waits for another cab. This is called reverse *noblesse oblige.*

How to tell where you are: If there isn't at least one luggage store, Childs restaurant, and florist shop on the block be advised that you are not in New York—you're in New Jersey and it could happen to anybody.

How to find celebrities: Merely stroll down Fifth Avenue on a bright afternoon and pause when you come to a little group of people whispering, their eyes trailing a shadowy figure several yards away. Listen closely. "That," one of them will announce triumphantly, "is Greta Garbo." Then catch up with your quarry and drop a small bookcase in front of her so that it will block her path. As you are retrieving it, look deep into her eyes. The fact that it is ZaSu Pitts shouldn't disturb you. You're on your way! Tomorrow who knows *who* it may be!

How to ride a bus: The world's foremost believers in the theory of infinity drive busses in New York City. "Move back!" they are likely to shout to a horde of passengers who have moved so far back they're on the outside waiting to get in again. "Plenty of room in the back!" is another familiar, whimsical cry, usually addressed to the rear occupants, battling for oxygen. The rider must be prepared for the spectacle of a woman carrying a mop handle, four picture frames and a ten-pound sack of potatoes trying to pull the buzzer, fight her way through an aisle squirming with life, and get off at 96th Street. The chances are that she won't make it and the chances are

(Continued on page 213)

TEXAN IN NEW YORK

(Continued from page 212)

even greater that the poor woman will be seized by panic and offer up a series of wails reminiscent of the kind accompanying a run on a bank. She will be forced to disembark at 98th Street, after having warned the driver he will be reported for not letting her off at 97th, and after notifying a standee to get his feet out of the way. If it is at all possible never ask a bus driver to change a twenty dollar bill for a five cent fare. Don't ask me why. Just trust me.

How to go to a restaurant: There are several thousand restaurants in New York and prices range from moderate to My God! If you want a "reasonable" meal, nearly all restaurants with full-course dinners list an "*omelette aux fines herbes*" among the entrées. Stop there! This parvenu omelette is invariably at the bottom of the scale and is tastefully served with a waiter's raised eyebrow. Although the diner is not morally requested to order drinks with his meal, it is advisable to see what the boys in the back room are having in order to be in no condition to receive the check.

How to tell what they're looking at: An insatiable curiosity seems to flow through the veins of the inhabitants. The citizens will often gather four abreast and twelve deep on one side of the street, face a similar group on the other side, and look at each other. Men demonstrating radish peelers on empty street corners have suddenly been known to develop violent cases of claustrophobia. It is pure folly to experiment in an effort to analyze this curiosity. Once I chose a spot on Wall Street, glued my eyes on a non-existent object not located anywhere near the top floor of a skyscraper, and stared at it unmercifully. The subsequent chaos, in which unnumbered necks (some dirty, some washed, all craned) joined the search, tied up traffic for hours. Only the quick corps of New York's finest helped restore order.

How to go to the theatre: The theatre-goer may write in advance for seats and be reasonably assured that they will not be located in the foyer. He may also apply in person at the box-office; his reception will probably be influenced by the play he wants to see. If it is what is called a "smash hit," the odds are overwhelming that the ticket seller will be a person whose mother was frightened by a first sergeant. Due to the condition of most legitimate theatres, the spectator must not become alarmed, when he sits down, to discover that there is no room for his legs. A check room for coats, hats, and legs is generally provided in the lobby. At intermission, ushers will run gaily up and down the aisles selling chocolates and lemonade and for twenty-five cents one may purchase a drink through which an unfrocked lemon has madly scampered on its way to a whiskey sour. By all means, do not approach a theatre housing *A Streetcar Named Desire* and ask for two tickets to *Tobacco Road*. You're likely to get them.

How to tell whether you're a native: Arrive in New York City from Des Moines on a buying trip. Go immediately to 42nd Street and Broadway. Stand there for two hours and if sixteen people don't ask you how to get to Bleecker Street you're a native.

Coming soon: How to live there if they do give you the place. The rules are completely different.

REPORT FROM PARADISE—THE VIRGIN ISLANDS

(Continued from page 173)

just watching coloured slides.) But the town of Charlotte Amalie had a queer misguided charm, trying hard to be like any American small town, and being most successful when it failed. The grocery stores carried a familiar line of canned and frozen food from the States—but the grocery stores were old dim warehouses, with walls that thick, and massive shutters that closed against the noonday sun. The narrow streets were full of shiny new cars and housewives in dirndls—but the harbour water, at the foot of the streets, was a clean, impossible green and violet.

There wasn't a furnished house for rent on St. Thomas. There may have been some tastefully fitted-out gasoline drums; I admit we didn't consider them. You still can't rent a house for the season there, though the country club, Estate Contant, does have some pleasant guest cottages. We heard of a house on St. Croix, forty miles to the south, but our St. Thomas friends assured us we wouldn't like St. Croix—the beaches weren't much, and the people were pretentious and stuffy. We didn't know then that feeling runs as high as the Caribbean swell between the two islands. The old Cruzian families have a long tradition as merchants and planters; they look on the new St. Thomas gentry (mostly retired Service brass) as irresponsible pleasure-seekers.

St. John was the place for us, everyone told us. St. John was only four miles from St. Thomas, hot dog! St. John had the best beaches in the world.

We came to look at St. John, and we saw it with the heart—a steep wilderness without roads, without towns, with dazzling, empty beaches, and great ruins fallen under great trees. We have lived on St. John, or on a cay just off it, ever since. When we came, we didn't know how tenaciously all the handsomest beaches and trees and ruins were owned; and

(Continued on page 214)

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REPORT FROM PARADISE—THE VIRGIN ISLANDS

(Continued from page 213)

we couldn't have guessed at the company we'd keep. Only seven hundred Negroes and half a dozen whites live year-round on this island, but a lot of transients have turned up here in the past two years—among them, Henry Morgenthau and John Gunther. Last Christmas the St. John boarding house housed four New York psychiatrists and an F. B. I. man; we certainly haven't Escaped.

St. John is by far the hardest of the three American Virgin Islands to live on, and we have done everything the hardest way. The hard way has always been so satisfying that we've never gone back to the easy. We could live on canned food and crackers, drink Klim and routine coffee from the States; but we try to grow fruit and vegetables; we bake our own bread, pasteurize milk, buy coffee in the bean from Puerto Rico and roast and grind it ourselves. A native butcher sells us excellent pork and lamb for thirty-five cents a pound; and for a carefree while, we were able to buy fish from a couple of native boys. They soon started feuding, and so terrorized each other that they both went out of business—now we catch our own fish, when we can first catch the bait. We dive for conch and langousta, gather whelks. Once every week or two we go to St. Thomas for liquor and staples; this is an all-day excursion that often involves drowning on the way and fainting in the streets by noon.

Over his dead body, my husband has become a skilled plumber, mason, carpenter, electrician, exterminator, and shipwright. I have never solved my servant problem: a maid costs only forty dollars a month here, but of the three I have had, only one was worth that. Whenever I have most wanted to be out on the terrace, sipping Martinis with friends, I have found myself in the black hole of a kitchen, sobbing into a charcoal pot.

We wish that the process of living didn't take so much of our lives, and we envy our friends on St. Thomas and St. Croix, who have better trained servants, cars to take them to market, and mechanics to fix the cars when they break down. But we wouldn't change places with them. As my father felt about Roosevelt, we feel about the possible Development of St. John. The face turns purple; the teeth grind. Right now, the natives seem happy and dignified as members of a sporting leisure class; we can't believe they'll be better off as bellhops. Right now, we find this such a perfect place for working; for seeing the people we love, and for dodging the ones we don't. And any small comforts we can manage in the wilderness seem such great luxuries by contrast.

Twice in two years we've been back to the States: the first spring, we went to Florida, were felled by the heat and oppressed by the landscape that seemed all foreground and no perspective. (Here we have perspective to burn—the problem is finding foreground to break the brutal expanse of view.) Last June, we spent a little time in New York and on Long Island. We'd forgotten that land can be so green, and that air can taste as good as a crisp green salad. We were willing to admit that if you value your time and trouble, the cheap and easy life is in the East '70s, close to a luxuriant Gristede store. New York seemed a splendid place for doing business, but we couldn't think of a thing to do for pleasure. We came away not caring if we never see the town again. Of course we want to see our New York friends again—but we know where the light is brighter and more becoming.

When we got back here, it was summer, and summer is the most becoming of local seasons. In the summer, a winter resort belongs to itself again, and to the people who truly belong to it. In the summer, the gaunt Flamboyant trees recall their name, and the guavas and avocados ripen. The Spanish mackerel and kingfish get careless and get caught; and at night the big sea turtles stump up on the beaches to lay their celluloid eggs. In the summer, the Sea Blast is tempered to a breeze, and a boat stops being a perilous means of transportation and becomes a positive joy.

In the summer we sometimes sail to the British Virgin Islands, a few miles east of St. John. They are the quietest backwaters of Empire; the tourist sun has yet to rise on them. The capital of the group, Road Town on Tortola, is a sad village with privies rimming the harbour, and a fancy pink Government House in such disrepair that the Governor moved out of it long ago to rent a neat cottage outside town. But we have our reasons for liking Tortola. In the summer we can buy grafted Julie mangoes there, and they are surely fruit from Eden. And once in Road Town we went to see some friends who were replacing their termite-eaten louvers with screens of woven coconut fronds. This seemed to my husband a God-given chance to say, "Just fronds, louvers no more." At least for him, at least for a moment, these islands have been Paradise enow.

OCTOBER 15 VOGUE

BEAUTY BY THE DAY—BY THE YEAR

HOOK AND COOK THEM

BY MARION W. FLEXNER

FISHING, in our family, is a "delicious vice." I am constantly faced with the problem of varying the preparation of our hard-earned prizes. So I've had to go into this matter of game fish cookery rather thoroughly. Here follows a number of recipes which we have liked.

I prefer lard to any other fat for frying fish, but bacon grease or salad oil or vegetable shortening will do. The French used to use olive oil and there is no doubt that this imparts the most delicate flavour.

FRIED BASS FILLETS ROLLED IN CORN FLAKES OR RICE KRISPIES

Allow a half-pound fillet to each serving. Roll fish in flour and then in a whole egg well beaten with a tablespoonful of water. Salt and pepper the fish and roll in crushed corn flakes or crumbled Rice Krispies. These make a nice change from bread or cracker crumbs.

I use an iron skillet and add enough lard to cover the bottom about half an inch. Heat it until it reaches 375 or 380 degrees, or, if you don't own a kitchen thermometer, until the fat smokes or will fry a cube of bread in 40 seconds. Add the fish and do not crowd in the pan. Lower the heat. Cook exactly 3 minutes by the clock or until the outside becomes a lovely golden brown. Turn on the other side with a pancake turner and cook 2 to 3 minutes longer, or until this side also browns. The time will depend on the thickness of the fillets. The outside should have a crunchy shell but the inside should be tender and juicy. Serve at once on a platter. Surround with lemon wedges and garnish with parsley. Serve with Creole sauce, tartar sauce, or *aïoli*, dear to the Frenchman's heart. This is simply a home-made olive oil mayonnaise permeated with garlic. Use at least 2 garlic cloves to each cupful of mayonnaise. Let stand in a covered jar at least 2 hours before serving. The French double the amount of garlic, but most Americans would probably prefer a milder dressing.

BAKED BASS *à la Reelfoot Lake*

This recipe is from George, a guide we once had at Reelfoot Lake.

Clean 2 bass weighing 2½ pounds each. Scrape and remove heads. Place in a roasting pan. Slice two onions in rings and place on top of the fish. Salt and pepper. Mix 1½ cupfuls of tomato catsup with ½ cupful of cider vinegar and pour over the fish. Add ¼ teaspoonful dried tarragon leaves or a sprig of the fresh herb and ¼ teaspoonful of fresh thyme or dried leaves. (This is my own addition.) Add a clove of garlic, 2 tablespoonfuls of chopped parsley, 2 tablespoonfuls chopped chives or young wild onion tops, 1 tablespoonful of Worcestershire sauce. Dot with ¼ cupful butter or margarine. Cover the pan and bake one hour in a moderate oven —375 degrees. Remove fish to a platter, garnish with parsley or green celery leaves and pass the sauce separately. This sauce lends itself to a large number of variations. For example:

1. Omit vinegar and substitute a whole lemon cut in ¼ inch slices. Place over the unbaked fish and proceed as above.
2. Add ½ pound of fresh mushrooms to the sauce before baking the fish.
3. Add ½ cupful of sliced stuffed green olives and a diced green pepper to the sauce before cooking.
4. Add ½ teaspoonful of powdered saffron to the original sauce before baking the fish. Or substitute a teaspoonful of curry powder if preferred.

WALL-EYED PIKE OR CANADIAN DORÉ

Few game fish have a better flavour than the wall-eyed pike or Canadian *doré*. Its flesh is not as coarse as the bass and it is not as bony as the grass pickerel or other members of the pike family. The flavour is delicate and takes exotic sauces well. One of our favourite ways of cooking wall-eyed pike is according to the recipe my husband's French grandmother brought to this country with her from Paris.

DORÉ PARISIENNE

For 2 pounds of *doré* or wall-eyed pike fillets or whole cleaned fish (weighing not more than half a pound), make the following court-bouillon:

Place in a soup kettle with a tight-fitting lid or a Dutch oven one quart of water, half a lemon, sliced into rings, 1 small bunch of green celery tops, 3 sprigs of parsley, 1 small onion cut in rings, ¼ teaspoonful ground ginger, ¼ teaspoonful of whole peppercorns or grated black pepper, and a rounded teaspoonful of salt or more to taste. Cover the kettle or pot and cook 15 minutes. Add the fish, and when the liquor comes to a boil let simmer 10 to 20 minutes, depending upon the size and thickness of the fish. As soon as it is cooked through, it is ready to serve.

Pour off 2 cupfuls of this broth and strain. Into a bowl place 2 egg yolks mixed to a paste with 2 tablespoonfuls of flour. Add slowly the fish broth, stirring to prevent lumping. Taste for seasoning, adding more salt, pepper, and lemon juice to taste.

Melt 4 tablespoonfuls of butter or margarine in the top of a double boiler. Add the egg-fish liquor and stir over a low flame until the mixture thickens. A wooden spoon is best for this. The sauce is really a mock Hollandaise and should be of the consistency of thick cream. Just before serving add 4 tablespoonfuls of finely minced parsley.

Place the fish on a platter, garnish with parsley and pass the sauce separately, dousing each portion with a generous serving.

Note: Both small fish roe and small frogs' legs are delicious, prepared by this same recipe.

ROLLED STUFFED DORÉ FILLETS

Make up the following herbed butter: put through the finest blade of the meat grinder 3 shallots with a little of the green tops, 1 pod of garlic, 3 sprigs of parsley, 6 branches of chives, 1 sprig of thyme or ⅛ teaspoonful dried thyme. Work this into ½ cupful of softened but not melted butter or margarine. Add 4 tablespoonfuls of bread crumbs and a tablespoonful of lemon juice. Add a dash of tabasco and salt to taste. (This butter will keep a long time in a covered dish in the ice box.) Tarragon may be substituted for thyme if desired.

Allow 1 tablespoonful of the herb butter for each individual fillet. Use more if you like. Spread evenly over the surface and roll up like a jelly roll. Tie with thread or secure with toothpicks.

Sprinkle the rolled fillets with salt and black pepper and roll in melted butter or margarine, or better still, pure olive oil. Place in the bottom of a well-greased casserole. For six fillets add ¼ cupful of fish or chicken broth or consommé. Dot the fillets with the rest of the herb butter. Place the lid on the casserole and bake in a moderate oven (375°) for 15 to 20 minutes or until the fillets are done. Serve from the casserole and if the sauce is not thick enough, add a little flour and water paste.

Allow one fillet to a serving. A baked potato, green salad, toasted French bread, Brie or Camembert cheese and toasted water biscuits or Bent biscuits, followed by plenty of steaming coffee, will make a most memorable meal.

BUTTER SAUCES

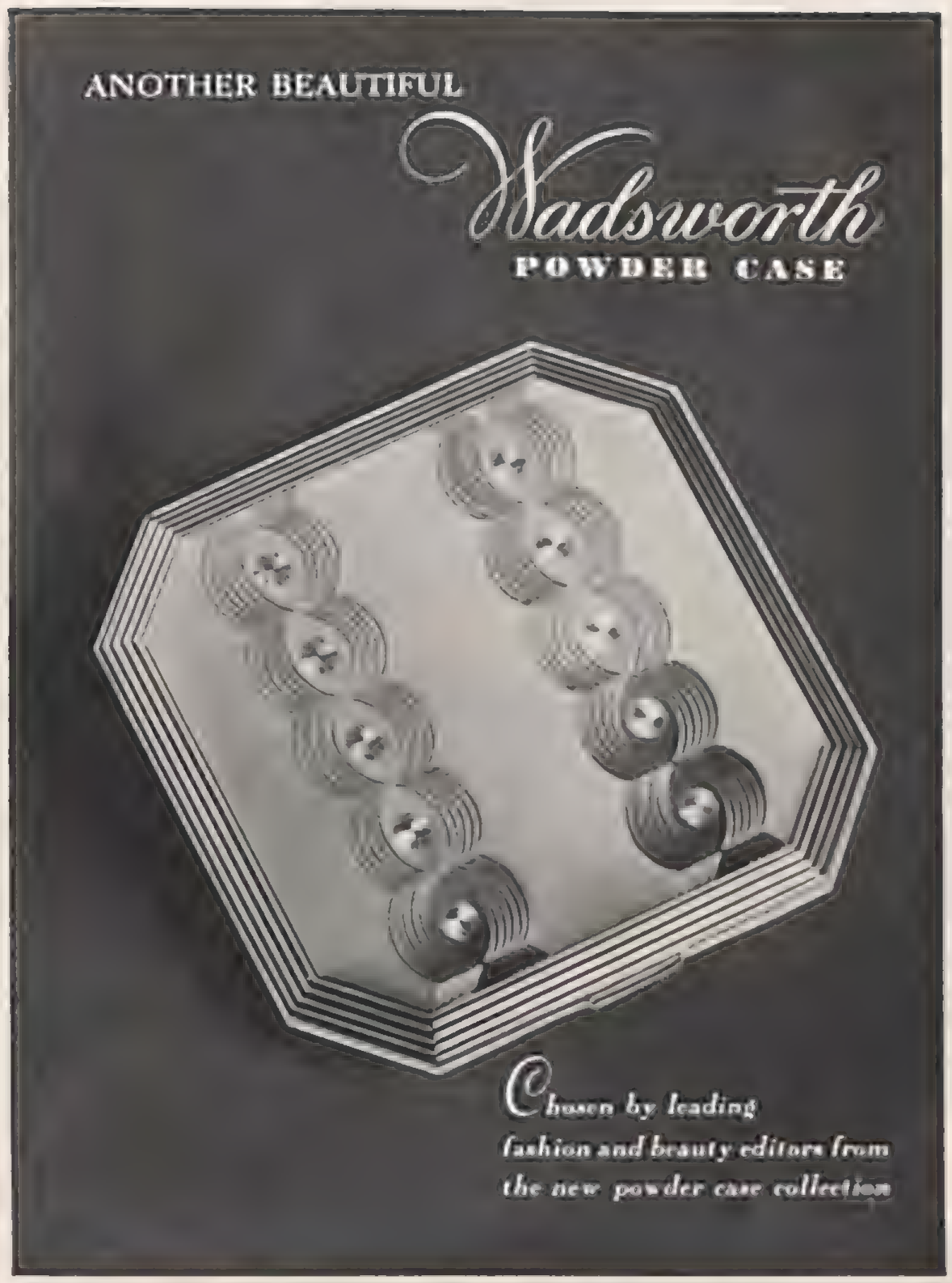
The French are very fond of butter mixtures and use them for stuffing fish (see above recipe) or melted and poured over boiled fish. Any of the following can be substituted for the recipe used in the stuffed *doré*.

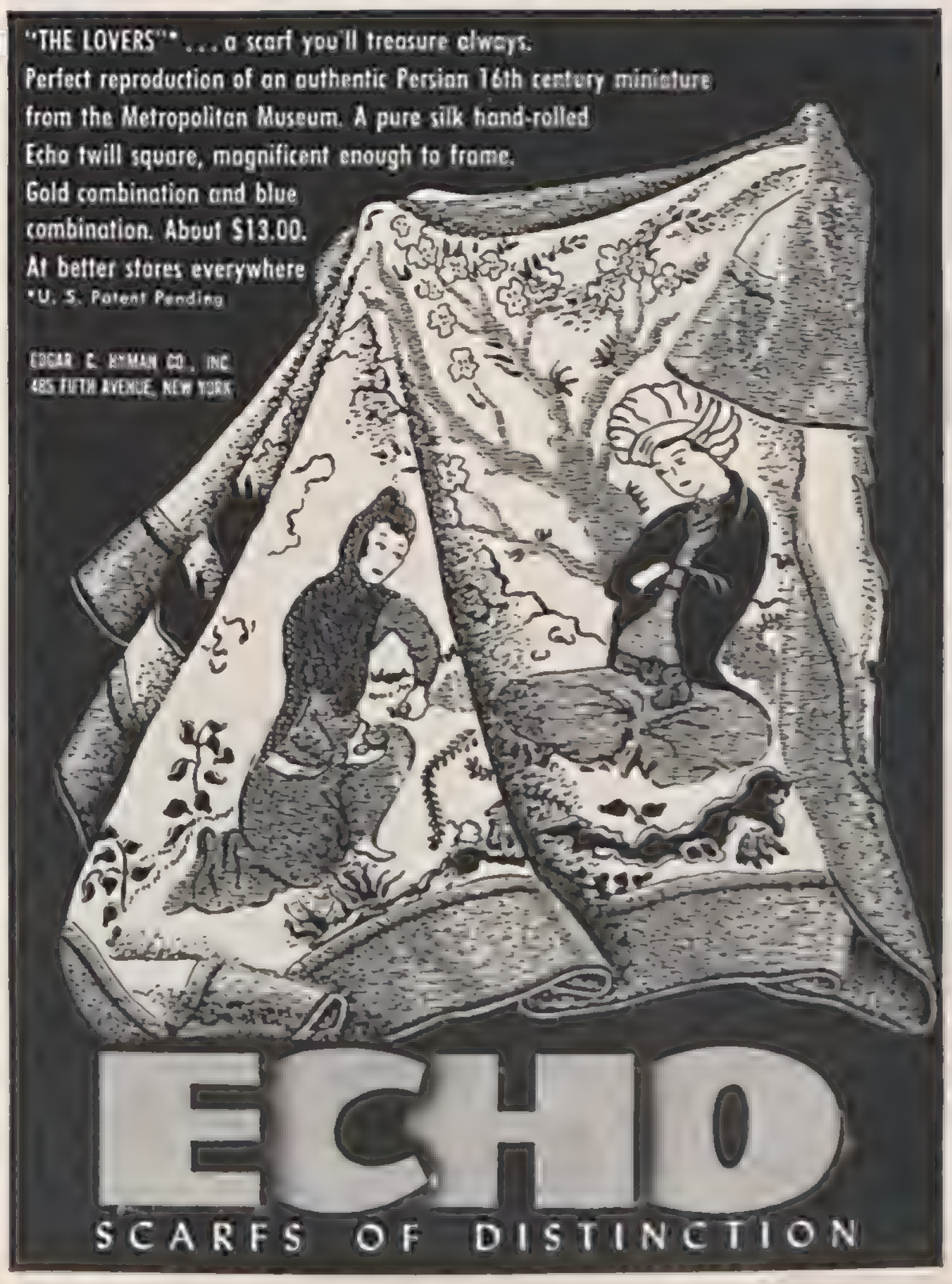
ANCHOVY BUTTER: To ½ cupful of softened but not melted butter or margarine add a can of anchovy fillets and their oil, mashed to a paste. Anchovy paste can also be pressed into service. Use it to taste, but salt the fish after they are cooked. The anchovies are usually quite salty enough.

CAVIAR BUTTER: Substitute caviar for anchovies in the above recipe, using one ounce of caviar to ½ cupful of softened butter. Salt after the fish is cooked.

SHRIMP OR LOBSTER BUTTER: Grind cooked lobster or shrimp and mix with an equal amount of softened butter. Add salt and pepper to taste and enough paprika to colour a faint pink. If lobster is used, omit the paprika and substitute the coral.

(Continued on page 218)





VICTORIAN "CAPTAIN COOK"

BY ROBERT PRICE

There was a Victorian chef of great works and outrageous fashion. His strongest wish was to be admired, and to achieve this he tried to cook, to dress, to walk and talk differently from anyone else. His badge of office was an outsize and droopy red tam-o'-shanter and this was the headgear he wore to the Crimea where, as a co-worker with Florence Nightingale, he did his most important service revising and improving the British Army's field kitchens. His name was Alexis Soyer and he called his style *à la zoug zoug.*

Born in 1809 in Mieux-en-Brie, the French town famous for its Brie cheese, he died in London in 1858 with enough fame to be remembered today as a lesser Victorian. During his life he was burlesqued as the absurdly affected French chef, Miróbolant, in Thackeray's *Pendennis,* designed the greatest kitchens of his time, invented countless gadgets and sauces, wrote a cook book that sold over a quarter million copies, composed a ballet, and served a Christmas dinner to 22,000 of London's poor.

Alexis was handsome, prosperous, and his silk cravats were always folded in the latest fashion. He considered a quick and advantageous marriage the ideal forward step. Not caring much for Englishwomen, he repaired to the painter M. Simonau to have his portrait done to send as bait to a young woman in France. But instead he fell in love with Miss Emma Jones, a pupil and stepdaughter of Simonau's. Miss Jones, who painted popular crayon portraits, had advanced from being a child prodigy into charming womanhood. The attractive crayon-portraitist was just what the romantic chef had been looking for. At first Simonau wouldn't permit her to marry a mere chef, but Soyer's good looks, verve, and verses finally won.

After marriage Emma switched to oils, with such success that she was soon hailed as the "English Murillo." Among her paintings were "Children with Rabbits," "Willy and his Dog," "A Chelsea Pensioner in his 104th Year." Emma died in 1842, leaving Soyer to collect more than 400 of her works which he exhibited in his Reform Club offices. A skeptical contemporary said of the elaborate monument Soyer designed for Emma in the cemetery at Kensel Green that the "sorrow expressed was mock-turtle."

A la zoug zoug dates from this period. After Emma's death, Soyer's plumage became more gorgeously eccentric and askew. His calling cards were engraved in grand gothic lettering on a parallelogram. His bizarre figure soon became a part of the London scene. He was a regular among the dandies in "Fop's Alley" at His Majesty's Theatre. He sang French ballads at after-theatre parties, and his puns, made in a broader than necessary French accent, along with his practical jokes, were unfortunately of a period when one "made fun." Such practical jokes as serving a distinguished guest with two live squirrels under a silver cover and devising a morning suit which by pulling a string he could quick-change into full evening dress were thought highly original and amusing at the time.

These were the "Hungry Forties" when the poor of the British Isles were dying of famine. In 1847 Soyer founded his first soup kitchens, which proved so efficient that the government invited him to go to Ireland to improve conditions there. One of Soyer's Dublin kitchens dispensed over a million rations in less than four months. The daily press applauded him and *Punch* continued cartooning and lampooning the great man. He was getting the good press that was so important to his happiness.

Such achievement would be hard to climax, but the redoubtable Alexis in a moment of adventurous quiet enlisted for a task that assured him a place as a very engaging minor hero.

The Crimean War was the first war covered by professional newspaper correspondents, and the columns of the London papers were filled daily with the horrors and mismanagement of the campaign. Soon all England rang with scandal and the figure of the Lady of the Lamp rose as symbol on the world's consciousness.

It was a May evening and Soyer had been to a pantomime at Drury Lane and from there he went on to a late supper at the Albion. During supper he read the news from the Crimea. He wrote to the *Times*: "I propose offering my services gratuitously, and proceeding direct to Scutari, at my own personal expense, to regulate that important department [the mess], if the Government will honour me with their confidence and grant me the full power of acting according to my knowledge and experience in such matters." The government was delighted to accept his offer.

In less than a week—a week in which Soyer also designed his most important invention, a field stove which is still being used by the British Army—he was on his way with assorted staff and baggage. There were a secretary and several assistants, and we know that he travelled with several crates of his own cook books and his red velvet chef's cap.

Once at Scutari in view of the horrible suffering, Soyer gives this key to his character, "I must say that in spite of the *sang-froid* and energy I possess, the sight of such calamities made a most extraordinary impression on me."

Soyer's personal and practical success was extraordinary. He revised and improved both the hospital and field mess, gave parties, nonchalantly cooked dinners for a complete regiment, taught the soldiers how to cook, and had the time of his life. He writes: "From the peculiarity of my costume [he wore *à la zoug zoug* up to the battle line] I was almost as well known to every one in camp as the *chien du régiment.*" He was always galloping from bivouac to bivouac, climbing down from his

(*Continued on page 217*)

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VICTORIAN "CAPTAIN COOK"

(Continued from page 216)

borrowed pony to taste the stew. The delighted soldiers named him "Captain Cook."

Overwork and a bout with fever undermined Soyer's health, but he stayed on after the end of the conflict until the last of his stoves had been uncrated. These first post-war days witnessed a gala dinner party for a hundred and twenty guests. For this the adoring soldiers painted the seared grass surrounding Soyer's quarters such an inviting green that "the horses strained at their tethers to eat of it."

When he saw the carriage in which Florence Nightingale had made her many inspection trips put up for auction as war surplus, he bought the historic vehicle and had it shipped to England where it is still exhibited at Nightingale's home. Along with his *sang-froid* and energy, our chef had impetuosity and proper sentiment.

In 1846 he published his fashionable *Gastronomic Regenerator*, for which his first kitchen maid and first apprentice wrote down the 2,000 extravagant recipes and methods, and Soyer was left to garnish, unify, and arrange the whole. Two recipes from this first major work are:

POTAGE À LA SAXE COBOURG

Cook ¼ pound butter, ¼ pound diced raw ham, and a medium-sized sliced onion 10 minutes. Add 2 pounds of Brussels sprouts which have been boiled, well-drained, and chopped, and cook for 5 minutes over brisk flame. Add a tablespoonful of flour, mix well, and add 2 quarts stock, 1 cupful milk; boil 10 minutes stirring occasionally; add seasoning. Put through colander and serve with croutons. This soup should be the thickness of green pea soup.

FISH AU GRATIN À LA PROVENÇALE

Fry 2 tablespoonfuls chopped onion, 2 tablespoonfuls chopped mushrooms with 2 tablespoonfuls oil, add a quart brown sauce and reduce to ½. Add a teaspoonful Worcestershire sauce, a clove scraped garlic, salt, pepper, and thicken with 2 yolks of eggs. Put this sauce in layers with 2 to 3 cups of any flaked boiled fish. Top with bread crumbs and heat for ½ hour in moderate oven.

In 1849 Soyer, worrying that he had "neglected the rapidly growing middle class," gave the *Modern Housewife* to the world. We get views and instructions on every branch of housewifery, cooking of all kinds, nursery dinners, comfort for invalids, management of servants, guests, and children, and a complete social history of the rise and fall of an English middle-class family. Among the recipes are:

SALMON IN MARINADE

Chop 3 onions, a turnip, a carrot, a head of celery, 2 bay leaves, and fry 10 minutes in 2 tablespoonfuls of butter. Add 1 pint vinegar, a blade of mace, 6 peppercorns, and salt; let simmer, then add 3 pints water; bring to boil. Add 2 slices salmon, cut 4½ inches thick, simmer ½ hour and leave in marinade until cold. Serve with a little of the marinade strained over the salmon.

FOWL PILAU

Fry a pound rice in 2 tablespoonfuls butter until slightly browned. Truss fowl for boiling and put in stew pan with 3 pints good broth or water. Pound in mortar 40 cardamon seeds with husks, a teaspoonful coriander seeds, ¼ teaspoonful each of cloves, allspice, mace, cinnamon, pepper; tie tightly in cloth bag and add to fowl which you boil until almost done. Remove spice bag, add rice, and stew until tender and almost dry. Serve garnished with fried onions, hard-boiled eggs, and strips of crisp bacon.

The Pantropheon, on the history of food and its preparation from the Earliest Ages, appeared in 1853. There were recipes of the ancients and over 3,000 learned references, and we find such facts as that Alexander brought the onion from Thebes and fed it in great quantities to his armies.

In 1854 Soyer's *Shilling Cookery* written in amazingly lucid and simple language appeared to enlighten the working classes. The following are some of its very good recipes:

PUMPKIN SOUP

Peel and slice 3-pound pumpkin, cover with water and boil gently until it becomes a pulp. Add ¼ pound butter, a pint milk, and salt and stir well. Serve with small pieces of toast.

CURRY FISH

(This is included in a chapter called "Various Dishes in a Black Pot.") Chop 4 onions, 2 apples and fry for 15 minutes in ¼ pound butter. Pour in 3 quarts water, a pound rice, salt, a teaspoonful either sage or savoury and a tablespoonful sugar, and cook until rice is tender. Add 2 tablespoonfuls curry powder which has been mixed with a little water and 4 pounds fish sliced the size of egg, cook until fish is done.

SOYER'S POTATO

Cut round piece out lengthwise to almost other end of potato. Fill cavity with well-spiced sausage meat, plug up hole with piece of potato and bake with cut part uppermost.

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HOOK AND COOK THEM

(Continued from page 215)

BROILED DORÉ, LAKE TROUT, LAND-LOCKED SALMON, SAUGER, ETC.

Clean and scale the fish and cut off the head and tail if you desire. Split down the back. If you are skillful, the large centre backbone can be removed, but this is not absolutely necessary. Salt and pepper the fish inside and out and brush with olive oil or melted margarine or butter. A 2½ to 3 pound fish will take ½ cupful of oil or butter.

Lay the opened fish on a greased rack and place in the broiler about 3 inches from the flame. Cook 10 minutes on one side, or until it browns. It should be basted with fresh fat every few minutes. Turn and brown on the other side 10 to 15 minutes, or until that side also browns. I usually brown the skin side first.

Transfer the fish to a platter. Pour the melted butter over it and, if you like, add to this the juice of half a lemon. Or serve with this the following:

HARD-BOILED EGG SAUCE FOR BROILED FISH

Pour off the butter in which the fish was cooked—there should be 4 tablespoonfuls; if not, add enough to make that amount. Add to this 2 tablespoonfuls of flour and make a paste. Pour into this a cupful of fish or chicken broth or milk and stir to make a smooth sauce. Add 2 diced hard-boiled eggs, a tablespoonful of parsley, a teaspoonful of chopped chives or finely diced green onion tops, a teaspoonful of lemon juice or mild vinegar, a dash of tabasco or cayenne pepper. Add salt to taste. Pass with the fish.

FRIED PAN FISH *(Key West Style)*

Crappie, sun fish, blue gills, yellow tails, etc., are improved if they are fried according to a recipe I brought back from the Florida Keys.

Clean these fish and cut off the heads and tails. Scale if necessary. Wash and drain. Rub with a mixture of fresh lime juice or lemon juice, black pepper, crushed garlic and olive oil in this proportion: 1 tablespoonful of lime or lemon juice to every 3 of olive oil, a tiny crushed clove of garlic and pepper according to your judgment. Let soak 10 minutes. Drain off liquor but do not wipe dry.

To cook the fish, roll in flour and place in a basket and fry until golden brown in deep, hot melted lard or vegetable shortening. 3 minutes should be sufficient to cook the small ones under ½ pound, 4 minutes should cook the ½ pound ones. If the fat does not completely cover the fish, cook 1½ to 2 minutes on each side. The fat should be smoking hot, or 375°, by your kitchen thermometer. Lower the flame after the fish has been put into it. Lift out of the fat when the fish is golden brown and is cooked throughout (split one with a knife and examine it). Serve at once with sections of lime or lemon.

HERBED FRIED PAN FISH

Just before frying the pan fish, make a little pocket in the side, about 1½ inches long and deep. Stuff into this a teaspoonful of fresh herbs: finely chopped dill and chives, tarragon, basil and summer savoury, parsley and chives or green onion tops, or any combination you prefer. Dip each fish in a whole egg beaten with a tablespoonful of water and then into bread or cracker crumbs.

Fry in a skillet in melted margarine or butter until fish is brown and tender—three minutes on each side should be enough for a half pound fish. Test to see whether it is done, and if not, cook a few minutes longer. Never overcook or the fish will become tough. Brook trout are also delicious prepared this way.

STEWED PAN FISH, MATACUMBIA STYLE

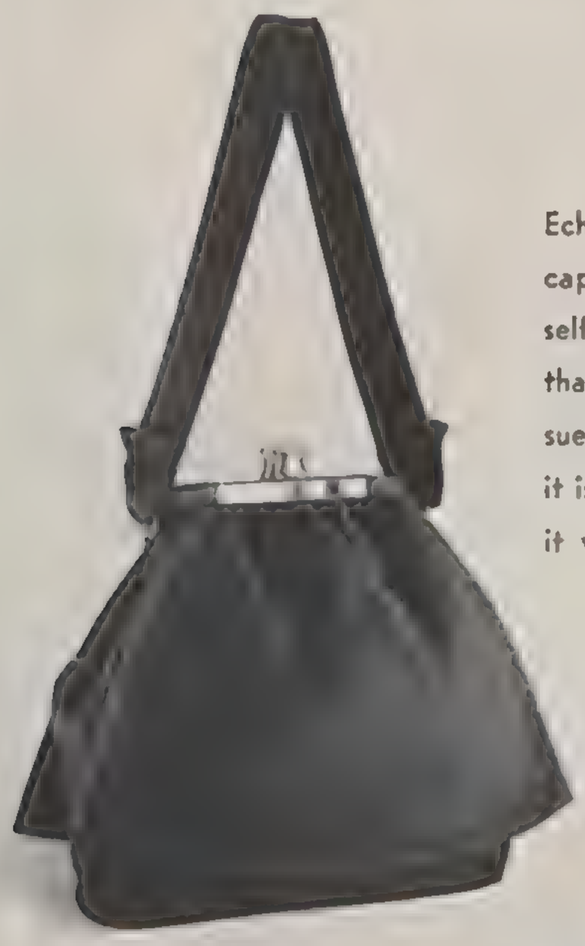
At Matacumbia Key I picked up this delicious recipe for stewed

(Continued on page 219)

paris inspired

cape bag

by Edwards



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HOOK AND COOK THEM

(Continued from page 218)

fish. It will appeal to all those with a taste for Creole or Spanish tomato sauces. This amount of sauce is enough for four small pan fish. Allow one to a person.

Fry an ounce of salt pork diced fine. Remove the crisp brown pieces from the pan. Add 2 tablespoonfuls of olive oil, a large diced onion, and a pod of diced garlic. Fry until light brown but not burned. Add 2 tablespoonfuls of flour previously browned. Add 1½ cupfuls of peeled fresh tomatoes, or use canned ones, and return the browned salt pork to the sauce.

Add the fish that have been soaking 10 minutes in a tablespoonful of lime juice and a dusting of black pepper. Cook 20 minutes, or until fish is tender and done. Just before serving add a tablespoonful of chopped parsley and more salt, pepper, and a dash of sugar if needed.

BAKED STUFFED TROUT, SALMON, BASS, DORÉ, PIKE, ETC.

A 2½ to 3 pound fish is the right size to bake. Remove the head, if desired, and split fish down the back so that it will lie open, but do not cut in half. Remove the central bone with a sharp knife. Rub the fish inside and out with salt, freshly ground black pepper and olive oil or melted butter or margarine. Lay the dressing on the bottom and smooth evenly. Cover with the top side of the fish and secure the edges together with toothpicks or sew with linen thread. Bake in a moderate oven (375°) for 40 minutes to an hour, depending on the size of the fish; 12 minutes per pound should be enough. (See recipe below for dressings.)

No cover is put on the fish, so it should be basted from time to time with melted butter or margarine, or the drippings in the pan. Some people lay 3 or 4 strips of breakfast bacon over the surface of the fish, but I have never cared for this flavour. When the fish is done, transfer to a platter. Serve with *maitre d'hôtel* sauce, Hollandaise, or egg sauce (see recipe for broiled fish). For stuffings, use any one of the three given below.

1. Soak 3 slices of white baker's bread cut ½ inch thick in ½ cupful of broth or milk. Crumble with the fingers. Add 1 tablespoonful of parsley, salt, black pepper, a dash of ginger and another of nutmeg. Melt 2 tablespoonfuls margarine, butter or olive oil in a skillet. Add a small chopped onion, a finely diced stalk of celery and braise until soft but not brown. Pour over the bread and mix well. Add a whole egg and season to taste. Return the mixture to the skillet and cook until stiff enough to hold together but not until the mixture is dry. Spoon onto the bottom half of the fish. Smooth with a knife. Close the fish and secure with a few toothpicks. Bake as above.

2. SPINACH DRESSING: To the basic dressing above add ½ cupful of spinach purée, made by boiling the spinach until tender in salted water, draining it, and putting it through the finest blade of the meat grinder.

3. MUSHROOM DRESSING: Add to the basic stuffing recipe a cupful of sliced mushrooms broiled 10 minutes in a tablespoonful of fat.

FISH SAUCES FOR BOILED FISH

Both the French and the English are very fond of boiled fish and have created a number of delectable sauces to accompany them. Two pounds of any mild game fish—walleyed pike, bass, sauger, lake trout, land-locked salmon, salmon, etc.—can be boiled and drained and served with any one of the following sauces:

OLIVE AND PARSLEY SAUCE. Blend a cupful of strained fish broth or court-bouillon with 2 tablespoonfuls of flour. Pour into a double boiler and add 2

(Continued on page 220)

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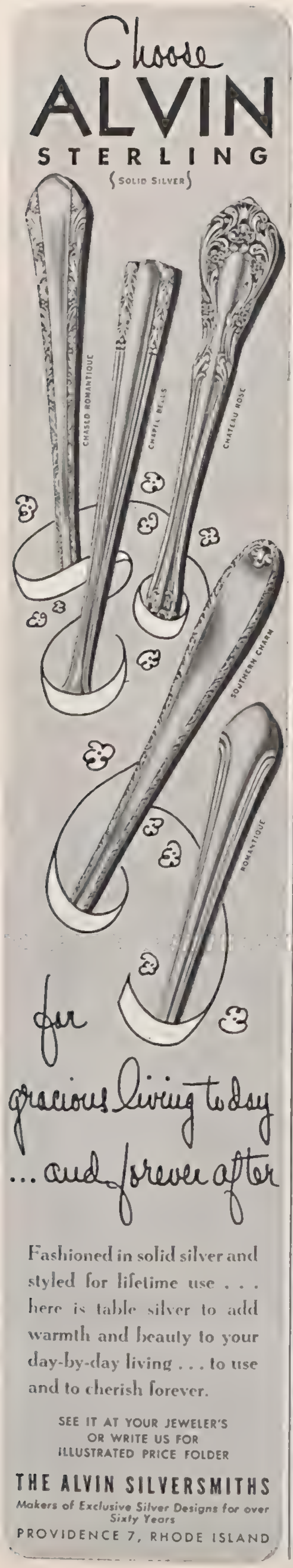

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HOOK AND COOK THEM

(Continued from page 219)

tablespoonfuls of melted butter or margarine. Stir until melted. Add 2 tablespoonfuls of chopped parsley and 4 tablespoonfuls stuffed olives sliced in rings. Taste for seasoning, adding more salt, pepper, and lemon juice as needed.

CAPER SAUCE FOR BOILED FISH. Brown 5 tablespoonfuls of butter in a skillet (no substitutes). Add a tablespoonful of capers, chopped, a tablespoonful of vinegar from the capers, and ½ teaspoonful anchovy paste. Let simmer until well blended (about 1 minute), pour over boiled fish and serve.

DILL OR FENNEL SAUCE FOR BOILED FISH. Melt ½ cupful of butter in a skillet but do not brown. Add 2 teaspoonfuls freshly chopped dill or fennel, or 1 teaspoonful of the dried herbs. Pour over fish.

TARRAGON SAUCE FOR BOILED FISH. To ½ cupful of browned butter add 3 tablespoonfuls tarragon vinegar and a dash of tabasco sauce. If fresh tarragon is available, use 2 tablespoonfuls of the vinegar and 1 teaspoonful of freshly minced tarragon.

PICKLED WALNUT SAUCE FOR FISH. Once when I was touring the English lakes, we stopped at a charming old manor near Windermere and had the following fish sauce. It was served, as I remember it, on plaice or dab, but any boiled game fish would be flattered by a topping of this delightfully different sauce.

To make it, simply add 6 crushed pickled walnuts to a cupful of cream sauce. Salt the sauce after the walnuts have been added.

OLD ENGLISH FISH SAUCE. Here's a very old fish sauce I found in an early 19th-century book. I added more sherry than the recipe called for, but perhaps my "sack" was not as potent as that sold a hundred years ago.

Mix a rounded tablespoonful of flour to a paste with ½ cupful of milk. Add ½ cupful of cream. Pour into a double boiler and add 4 tablespoonfuls of butter blended with 2 teaspoonfuls of anchovy essence. (I couldn't find the essence, and so substituted 1 teaspoonful of anchovy paste.) Then add a dash of cayenne, a grating of nutmeg (about ⅛ teaspoonful), 2 teaspoonfuls of vinegar, a tablespoonful of Worcestershire sauce, and a tablespoonful (or more) of sherry. Taste for seasoning, adding salt, black pepper, and a pinch of sugar if necessary. Stir until sauce is the consistency of thick cream.

VOGUE'S BOOK OF ETIQUETTE

Vogue's Book of Etiquette will be published this autumn by Simon & Schuster—the date to be announced later. It can be ordered directly from Vogue.

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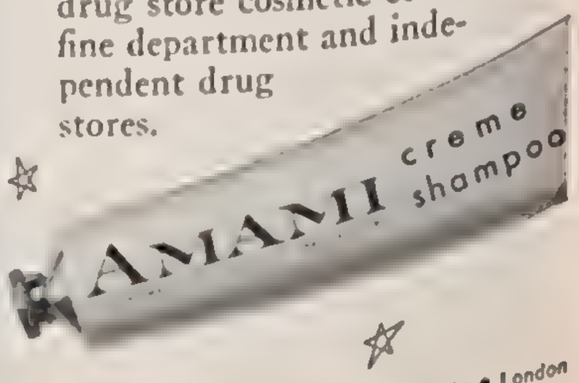

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IF I WERE A MOTHER

By a wise young man, just five years old . . . LAYNG MARTINE

[EDITOR'S NOTE: *After listening to his mother's advice on how she'd behave if she were a little boy, Layng Martine had a word to say on mothers. Being an author herself, his mother took down his advice, which is published below.*]

IF I were a mother, I would be a whole lot smarter and pleasanter, I think. When my little boy came home from school, I wouldn't talk so much or so loud. I'd say, "Here is your lunch all ready for you," and I wouldn't ask so many questions—"How is your teacher?" "Did you hand in your dentist card?"—*so* many questions, until my little boy was through eating. I'd never buy him boots or rubbers that were so small and tight he had to ask the teacher to put them on. Teachers hate to put on boots and rubbers very much. I would give him a name without any "n's" in it because people might laugh if he made them upside down.

I would smile a lot more than you do. In fact, I would smile almost always to make my little boy feel happy. I wouldn't be so busy, and even if I was I wouldn't keep saying, "I'm busy," and I'd never say, "We'll see." If my little boy was bad, I wouldn't put him in his room or not let him see his daddy that night or spank him. If my little boy was bad, I'd say, "Don't do that any more," and then he'd never do it again, I know.

If I were a mother, I'd make raisin cookies, gingerbread men, junket, and Jello nearly every day that nobody could eat but my little boy. And every time I went out to New York I'd bring him a present. Not just candy or gum, but a pad or a nice toy. I would never forget to give him his allowance, and I'd never take money out of his bank without asking him, and if he wanted to spend all his allowance on a shoe shine, I wouldn't say, "That's foolishness."

I would never tell him fibs (like the time you said my dump truck was being fixed and all the while you'd given it away, and the time you said Judy was sick and she was dead). Except I *would* tell him that big fib about Santa Claus when he was little. That's fun for little boys. I'd never tell him big, important secrets about his daddy's birthday presents and things, but if I *did* tell them to him, I wouldn't be cross if he told them. I'd get a book for him every time I went to the library, and I'd never say, "Oh, honey, I forgot!"

I'd let him play with anyone he wanted to, and I wouldn't say, "Oh, that boy's too babyish for you," or "Oh, that boy's too rough," and I wouldn't invite children he didn't know to his birthday parties, and I certainly wouldn't invite any girls. There are some things I'd *always* have in the house. Party snappers, coloured straws, marshmallows, rubber bands, root beer, nails, and Scotch tape. Always. For *my* little boy.

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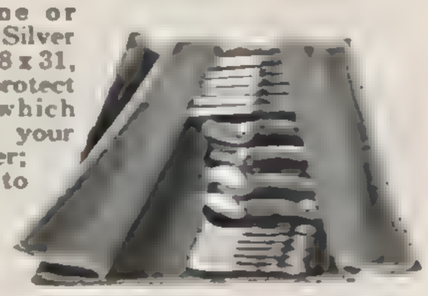

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THE UNHURRIED COSTUME

You can not be well dressed in a hurry. A completely finished costume rarely, if ever, springs full-panoplied into being. Even if you should yield to the temptation and buy everything at once; or be willing to wear all your new things at once, you may well find that the hat you already own, the muff or stole that you had undervalued, the pin that had begun to bore you—even a pair of shoes unworn for a season—can give your signature to the costume.

Learn to accumulate, to discard, as judiciously as you add. This season, a scarlet sweater, a grey jersey dress; how right they look with your ageless country tweed coat or, later, with your nutria jacket. If your fetish is handmade blouses, you realize already what their frail worldly innocence, many times laundered, can do to make your new suit yours, not just Anybody's.

Have you thought of wearing your tomato woollen suit jacket (the skirt hopelessly short) with a black wool dress, as a costume? In which box on the top-shelf-of-the-closet are all those artificial flowers you accumulated, simply because you couldn't resist them? Perhaps this year is their year. You might try a brilliant crimson velvet rose caught on the inside fold of your suit collar; the yellow silk dahlia, tucked, à la Molyneux, deep in the V of your new taupe wool. Only a full length mirror, and the costume's full complement of hat, bag, gloves, and shoes can tell you if such an addition would be precisely perfect, or all wrong. If you have a collector's instinct for, say, gloves, earrings, evening bags, fur pillboxes, the chances are that by now, you have a collection. But a good collection should circulate, carry enlivening sparks through your entire wardrobe.

The items you have collected, and *kept*, are indicative, and typical of *you*. They might almost be called acquired characteristics; likened to a number of other charming tricks and qualities you have picked up over the years.

Except for that mythical woman who is infallibly right about her clothes (she must be an inhuman bore), dressing individually, creating the picture you want to create, is a trial-and-error affair. You may have to try several hats, more than one haircut before your complete silhouette is right in your new autumn clothes. Your little leopard hat may be a catalyst for your whole daytime wardrobe, or it may misfire for the very suit you bought it for. To create a perfect costume is a joint achievement beginning with your corset, the colour of your stockings, the amount of ankle covered by your shoe; never quite a sure thing until the shape of the costume and the hat and the hair become one design; until the colour becomes part of the shape. The white gloves you "always wear" may strike a false note with the new black-brown hat and dress and shoes; or they may

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THE UNHURRIED COSTUME

be the very accent that saves a costume from a too-studied look. Try adding a dark green scarf or tie your pearls with a dark green ribbon or tuck a geranium leaf in your buttonhole.

And as you experiment with your individual costume, build slowly for your whole wardrobe. For in spite of higher prices we are still, in general, a nation with too many clothes in the closet, too little thought for the separate items therein. We deliberate, and rightly, for days and weeks over the purchase of furniture or a rug. But we buy, far too often, too hastily, a coat or a suit or a dress that *could* be an enhancer for seasons to come. In these days no one is expected to have numberless changes in one's wardrobe. The time and money spent on acquiring one superlative example of each type of costume you need may well be as much as the expenditure for three or four mediocre examples.

But the cliché that the clothes in your closet never make an impression on your public is still true. Instead of a galaxy of little suits, own one of the best wool, the best make, with the very best fitting you can afford. Have two hats for day. Have a fur stole or fur jacket and an enveloping wool topcoat or a fur coat. Have one, only, late-day dress, above-ankle-length, to wear hatless, or with one of the new little feathered velvet cloches. Or try the dress with one of the suit hats. Wear this with the same wraps that you wear with your suit. Have *one* really grand evening dress, formal as possible and no mistake, and have for it *everything* it needs to make a completely perfect, formal evening costume. Wear it, unblushingly, to every big evening party you go to. Have *one* dinner dress, longer than your late-day, lower perhaps; or, if it is made with a lavish fabric (brocade or damask) have it, perversely, a complete cover-up. Have an elegant little hat (or new, this season, a big velvet hat) to wear with your dinner dress in a restaurant; to wear with your late-day dress, or even with your grand evening dress.

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(Continued from page 169)

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